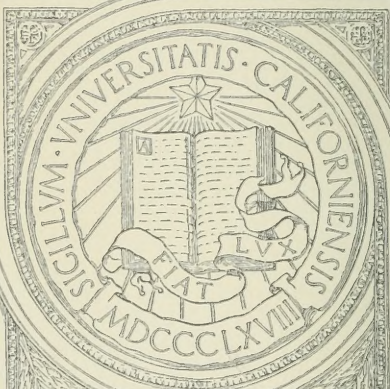


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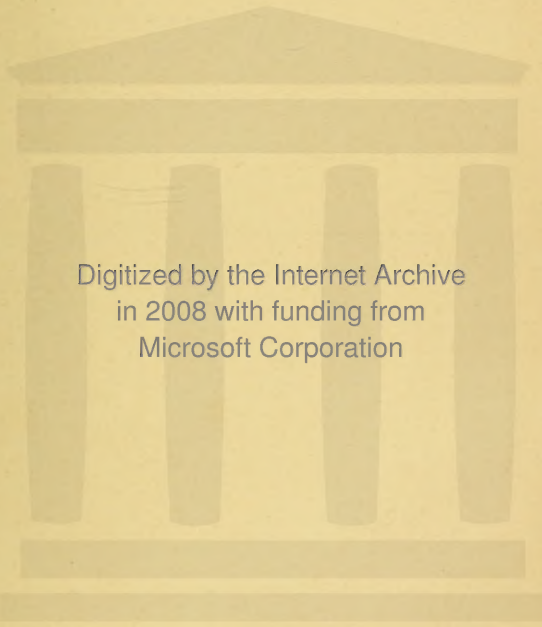
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THE ACHARNIANS

OF

ARISTOPHANES.

REVISED, WITH PREFACE AND FULL EXPLANATORY
NOTES,

BY

F. A. PALEY, M.A.

EDITOR OF AESCHYLUS, EURIPIDES, &c. ;
CLASSICAL EXAMINER TO THE UNIVERSITY OF LONDON.

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TO THE READER.

THIS work has been undertaken, not so much from a paucity of editions of the most popular and brilliant play of Aristophanes, as in defence of the old

ERRATUM.

INTRODUCTION, page x, *dele* the words 'in Germany.'

feeling shown in many of the changes introduced. In saying this, I would not be understood as speaking of Aristophanes alone. Some changes, of course, are necessary, and many are such as commend themselves at once to every editor of judgment and taste. But others imply a caprice which seems to let nothing alone, and which has led the authors of them habitually to indulge in ingenious guesses, without possessing (as it seems to me) that correct sense of fitness and rhythmical harmony which are essential conditions of sober criticism.

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TO THE READER.

THIS work has been undertaken, not so much from a paucity of editions of the most popular and brilliant play of Aristophanes, as in defence of the old text, which, as it seems to me, has in many places been altered, without sufficient reason, not only by the German, but by their too obsequious followers, the English editors. I am well aware that to recall generally rejected readings may seem to some not only presumption, but a retrogression in scholarship. What strikes me, however, so strongly, brought up as I have been in the old-fashioned school of verse-writing, is not only the needlessness (though that is often very apparent), but the want of poetic feeling shown in many of the changes introduced. In saying this, I would not be understood as speaking of Aristophanes alone. Some changes, of course, are necessary, and many are such as commend themselves at once to every editor of judgment and taste. But others imply a caprice which seems to let nothing alone, and which has led the authors of them habitually to indulge in ingenious guesses, without possessing (as it seems to me) that correct sense of fitness and rhythmical harmony which are essential conditions of sober criticism.

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Dr Holden will forgive me for expressing my surprise that so sound and sober a scholar should so meekly bow to the dictates of Meineke and Cobet. The otherwise excellent edition of Albert Müller (to which all succeeding editors must look for a full record of various readings and conjectures, as well as for a copious apparatus of references and exegetical notes) is too often liable to the charge of altering the MS. readings without due cause. Our own Elmsley was, like the sagacious and judicious Dobree, often successful, and some of his corrections are evidently right: but of a large number of his alterations, as indeed of Dobree's, it is impossible to say more than that they are good readings in their way, and if one was treating an old writer as a teacher treats a schoolboy's exercise, one might be willing enough to accept them. No critic perhaps has indulged in wilder guesses than Hamaker¹; and yet both Meineke and Dr Holden seem to show a respect for them which I, for one, am unable to feel. It appears to me that a conjecture ought not to be admitted merely because it is possibly or even probably true, *unless* the MSS. readings are, on metrical or grammatical grounds, certainly or most probably corrupt,—a canon which, rightly interpreted, would eliminate at least half of the alterations that have found a place in the texts of the Greek poets². Mr

¹ e.g. 'for οὐδ' ἂν αὐτὴν τὴν Ἀχαιᾶν ῥαδίως ἠνέσχετ' ἂν, Dr Holden thinks it worth while to quote Hamaker's emendation (!) οὐδ' ἂν Αὐτοκλῆς παλαιῶν κ.τ.λ.

² The ugly word ἐντετευλιδωμένης, adopted in Ach. 894 by

Blaydes seems to commence with the assumption that MSS. are generally very corrupt, and wholly untrustworthy; and that some one or other of a series of ingenious conjectures has a better chance of being right. On this subject I entirely agree with Mr Rogers¹: "Modern German criticism, as regards Aristophanes at least, is calculated rather to display the ingenuity of the critic, than to improve the text of the author. Alterations are introduced, without any semblance of authority or probability, apparently for no other reason than that they would, in the opinion of the editor, have done as well as the received and authorized reading." Fortunately (he adds) each succeeding editor sweeps away the emendations of his predecessor, so that we have a corrective process constantly going on that tends to bring us back to the old texts².

Meineke and Dr Holden from a conjecture of Mr Blaydes', seem to me far less probable than the vulg. *ἐπιτευτλανωμένης*, from *τεύτλανον*=*τεῦτλον*. It is true that *τευτλις* occurs and *τεύτλανον* does not; but *τευτλιδοῦν* is a pure invention.

¹ P. 242 of his recent and useful edition of the *Vespae*.

² I may illustrate these remarks by two passages in the present play. In v. 347, *ἐμῶν ἀρ' ἀπαντες ἀνασίειν βόην* has been altered, after Dobrie and Elmley, into *ἐμῶν ἀρ' ἕνα πάντως ἀνήσει τῆς βόης, ἢ τὴν βόην* (*ἄρα* the MSS.). Unpleasing as this is to the ear, and (as I hope I have shown in the note) wholly unnecessary to the sense, it has found favour with most of the recent editors; while Mr Blaydes would have us believe, what I for one never can believe, that the poet wrote *ἐμῶν ἀρ' ἀνήσει πολλ' ἑνὸς τῆς βόης*. The other passage is v. 318, *ἐπὶ ἐπιείρην θελήσω τὴν κοφάην ἔχων λέγειν*. I have no doubt whatever that this is the true reading; and I have quoted in the note several iambic verses,

A play so full of difficulties and political allusions as the *Acharnians* cannot be really explained by the short and rather scant notes which Mr Green and Mr Hailstone have given in their expurgated school-manuals. Young students are too apt to suppose (which is a great delusion) that all is simple and straightforward that is not commented upon in the editions they use. On the other hand, the length to which A. Müller's notes extend is likely to deter all but the more careful and industrious students from using his otherwise learned and exhaustive work. Mr Mitchell's book is copious in illustration, and shows great appreciation of the author's meaning and wit, but it is of no value whatever as a critical edition. Not only of this play, but of all the comedies of Aristophanes it may be said, that there is ample room for a good annotated edition intermediate between the two extremes of brevity and prolixity,—avoiding on the one hand (as far as is possible in writing English notes) verbosity and

which, if changed into trochaics by the addition of a *pes creticus*, would give exactly the same position in the verse for τὴν κεφαλὴν. In truth, an anapaest is by no means uncommon in this place in the comic senarius; and we have no right whatever, because a second example happens to be wanting, to exclude it from a comic trochaic. Yet even Porson and Elmsley would alter τὴν κεφαλὴν to τὸν Κέφαλον (the joke of which I do not pretend to explain), while Müller admits into his text a conjecture of Hansing, ὑπὲρ ἐπιξίγνου θελήσω τὴν γε κεφαλὴν σχῶν λέγειν (!), and Meineke coolly reads πάνθ' ὅσ' ἂν λέγω λέγειν, quoting in defence of so reckless a change v. 355, ἐμοῦ θέλοντος ὑπὲρ ἐπιξίγνου λέγειν ὑπὲρ Λακεδαιμονίων ἅπανθ' ὅσ' ἂν λέγω.

superfluity of explanation, on the other hand, leaving nothing unexplained. Such has been my object in preparing this as well as the edition of the *Peace* already published in the same form. I have consulted, I think, all the notes and commentaries that are really useful, including a careful perusal of the Scholia. In not a few passages, as it seems to me, the true sense has been overlooked or misunderstood, and I have endeavoured in such cases to throw some new light on the meaning of the author.

Though I admit with regret that some passages in this play are not fit for school-reading, I nevertheless object altogether to expurgated editions, as serving no really good purpose, while they misrepresent or pervert the whole tenor and character of a play. No young student need read verses that are certain not to be set nor in any way asked for: every one can read them in the cheap texts of Aristophanes that are so readily procurable. Jokes of this kind are generally as silly¹ as they are coarse; they are fitted only to give pleasure to the mob for whom they were meant, and no well-regulated mind will dwell on them with delight. I think it better to let an ancient author (if he is to be read at all) speak for himself, than to attempt to make him appear moral when he is not so.

It has been part of my plan to discuss briefly

¹ The Schol. on 733 remarks, in reference to the dressing up the Maccan's young children as little pigs, *αὐτοὶ ἢ ἔνθαυ εἰ ποιεῖται*.

such readings as seemed of sufficient importance to require notice. I have adhered to the method I have always followed, of making such remarks part of the general commentary, though the custom of writing critical notes separately, and in Latin, has some undoubted advantages. The disadvantage is, that nine out of ten students never look at *separate* critical notes at all. In revising the text I have compared throughout the readings of all the good editions of this play. Dr Holden generally takes Meineke for his guide: on the whole, I much prefer Bergk's text to any other, and I have followed him in the main, though rejecting some of the alterations which even he, by no means an innovator¹, has adopted. The Ravenna MS. (R) on the whole has been my guide rather than the Paris A, which in this play appears to be of next authority.

In the country dialects of the Megarian and the Boeotian, the variety of readings in the MSS. and the paucity of Inscriptions of the period combine to make conjectural emendation doubly difficult. This part of the play has been a fertile field for critical sagacity; but the harvest, from the very diversity of opinions, has been a poor one, and it seems best on the whole to adhere to the most approved MS.

¹ Bergk says in his Preface (Ed. Teub. 1867), "Sedulo operam dedi ut oratio Aristophanea quam maxime ex librorum optimorum auctoritate restitueretur; itaque haud raro malui locum aperte depravatam intactum relinquere quam pro arbitrio aut praeceptorum opinionum gratia immutare." I have only carried out this principle a *little* further than himself.

readings, even without having entire confidence in their correctness. I think Bergk has shown a sound discretion in rejecting most of the unauthorized changes. It is evident that, even if we had more Boeotian and Megarian Inscriptions, they would be no guide to the *patois* of the country-folk, nor can much aid be obtained from the broad Doric which prevails in so large a part of the *Lysistrata*. Nor, again, is it possible to feel assured that the poet himself in all cases correctly wrote the words he may have heard in the conversation of Doric peasants in the Athenian agora. To the ordinary student, the exact orthography of provincial Greek words is of much less moment than it is to the philologist. In a work intended for the former, it seemed the less necessary to exercise the critical office too rigidly in this particular part of the play, which may be allowed to have come down to us in a less satisfactory condition.

The dialogue at the end of the play between Lamachus and Dicaeopolis seems also in some parts corrupt; but the changes adopted by Müller on metrical grounds are too violent to be safely followed. I have mentioned in the notes the most probable of them; though I am aware that these are matters of but little interest to ordinary readers. Few English students now undergo that special training in criticism that has always been characteristic of German scholarship. We retain, it is true—though contrary to the judgment of many—the practice of Greek and

Latin verse-composition; but our classical studies of late years have taken a different direction, and philology, history, and philosophy are the most usual subjects of our lectures and examinations. As a consequence, we seem to pay less attention to those niceties of metre and syntax which engaged the acute and observant minds of Porson, Dawes, Elmsley, and Dobree. This school has its latest representatives in Germany in Madvig and Cobet. Many of their proposed alterations may seem improbable and unnecessary; but they have earned the respect and gratitude of English scholars, and their works are an encouragement to the somewhat relaxing interest in close verbal scholarship, by proving that classical criticism is still thought worthy of being made the lifelong labour of the profoundest intellects and the most accomplished minds.

LONDON,

July, 1876.

PREFACE.

THE Comedy called, from the persons composing the Chorus, Ἀχαρνῆς, i. e. townsmen of the large and important Attic deme which had suffered so severely from the ravages of the Spartan king, Archidamos (Thucyd. II. 19), was brought out at the Lenææ¹ in the Archonship of Euthydemus², B. C. 425, in the sixth year of the War. Between the capture of the port of Megara by Athens in the year 427 (Thucyd. III. 51, Ach. 761), and the death of Sitalces in 424 (Thuc. IV. 101, Ach. 134), but three years intervene. The express mention of the *sixth* year (Ach. 266, 890) fixes the date at the precise point between these historical limits. Like the two preceding plays, the *Clouds* (Νεφέλαι) and the *Babylonians*, which latter had appeared the year before³, the *Acharnians* was brought out under another name,—a fact avowed by the poet himself in more passages than one⁴, though his real reasons for doing

¹ v. 504.

² Ἐὐθυδέμου MSS., corrected by Dindorf and others.

³ τὴν πέρσει κωμωδίαν, v. 377.

⁴ Vesp. 1018, Nub. 520—30, Equit. 512.

so are unknown, and cannot be certainly explained¹. The *Banqueters*, perhaps, was exhibited by Philonides², who also brought out the *Wasps* and the *Frogs*. The *Babylonians* and the *Acharnians* were given to Callistratus, a friend of the poet's, though whether a comic author, like Philonides, or only an actor, ὑποκρίτης, has been doubted³. It seems probable that both were well-known as writers of comedy, though nothing is recorded about Callistratus⁴. The first play which Aristophanes brought out in his own name was that exhibited the year afterwards, the *Cavaliers* (or *Knights*), Ἴππεῖς, a play which the author was evidently engaged upon when the *Acharnians* was acted⁵. In the *Clouds* (531) he jocosely compares the disowning of his own plays to an infant put out to nurse.

¹ A. Müller (Praef. p. vii.) remarks that the custom was not altogether new, the three Tragic poets having allowed younger relations to exhibit plays composed by themselves.

² Ranke, De Vit. Arist. in ed. Meineke, p. xx., "Initio omnia eo ducere videntur, ut a Philonide Daetalenses doctam esse sumamus." He remarks, that though frequent reference is made in the *Acharnians* to the *Babylonians*, there is not the slightest allusion to the *Banqueters*. This play therefore, he supposes to have been given to a different exhibitor. But Bergk and A. Müller consider that Callistratus brought out all the three plays preceding the Ἴππεῖς.

³ Ranke, p. xi., who quotes the βίος Ἀριστοφάνους ad fin., ὑποκριταὶ Ἀριστοφάνους Καλλίστρατος καὶ Φιλωνίδης, οἱ ὧν ἐδίδαξε τὰ δράματα ἑαυτοῦ.

⁴ Müller (Praef. p. x.) observes that "in tanta egregiorum poetarum comicorum copia, quanta Aristophanis aetate Athenis fuit, facile in oblivionem ire poterant."

⁵ v. 300.

The *Acharnians* gained the first prize, Cratinus being second and Eupolis third, the one with the *Χειμαζόμενοι*, the other with the *Νουμηνίαι*. Its object is essentially a political one, which was to expose the folly and injustice of the War-party as represented by Cleon, Lamachus and Alcibiades, who was just then coming into notice¹, and even by Pericles, as the author of the *Μεγαρικὸν ψήφισμα*, by which the Doric neighbours of Athens had been excluded from the market². The poet takes a fair view of the position between both the belligerents. If the Athenians had been wronged by the Lacedaemonians, by their destructive raids on the farms³, the Lacedaemonians were wronged by the Megaric decree, which the Athenians had refused to rescind at their special request⁴, and by their eager and inconsiderate haste to rush into war⁵.

It is evident that in the *Babylonians* the policy of Athens under the leadership of Cleon had been im-

¹ v. 615, 716.

² v. 532.

³ v. 512.

⁴ v. 538. Thuc. i. 139.

⁵ v. 539. *κἀνταύθεν ἤδη πάταγος ἦν τῶν Ἀσπίδων*. Thucydides, i. 23, regards the Athenians as really to blame; but the Spartan party, when the question of war was brought before them and the allies, voted for it by a decided majority; see *ib.* §§ 79 and 87. Mr Grote (vol. v. p. 376) says, "It is common to ascribe the Peloponnesian war to the ambition of Athens; but this is a partial view of the case. The aggressive sentiment, partly fear, partly hatred, was on the side of the Peloponnesians, who were not ignorant that Athens desired the continuance of peace, but were resolved not to let her stand as she was at the conclusion of the thirty-years' truce. It was their purpose to attack her and break down her empire, so dangerous, wrongful, and anti-Hellenic."

pugned, and the pressure of the democratic influence on the subject states had been severely exposed, probably with marked reference to the then recent event of the cruel punishment of the Mytilenians that had been advocated by Cleon for their unsuccessful revolt¹. That Cleon himself had been attacked by the poet we must infer, not only from the general sketch and purport of the *Babylonians* as given in the Parabasis of the present play², but from the known fact, more than once alluded to in the play itself³, that Cleon prosecuted the author of it (viz. either Aristophanes or Callistratus, it is uncertain which) for speaking evil of the government in the presence of the allies. It is probable, from the expression in v. 379, εἰσελκύσας γάρ μ' ἐς τὸ βουλευτήριον, that the process called εἰσαγγελία was the form of the action adopted on this occasion. From

¹ Thuc. III. 36, B.C. 427.

² v. 634—42. Schol. on v. 356, τοὺς Βαβυλωνίους—πρὸ τῶν Ἀχαρνέων Ἀριστοφάνης ἐδίδαξεν, ἐν οἷς πολλοὺς κακῶς εἶπεν. ἐκωμῶδησε γὰρ τὰς τε κληρωτὰς καὶ χειροτονητὰς ἀρχὰς καὶ Κλέωνα, παρόντων τῶν ξένων. (The last words refer to the play having been brought out, not at the Lenæa, but at the City Dionysia.) To the poet's satire on the elections we may refer Aech. 598, ἐχειροτόνησαν γάρ με— Δ. κόκκυγές γε τρεῖς, and 642, καὶ τοὺς δῆμους ἐν ταῖς πόλεσιν δείξας ὡς δημοκρατοῦνται. Mr Grote contends that the conduct of Athens towards its allies was generally reasonable, and no attempt was made to force on them a democratic constitution. The natural love of αὐτονομία and the agitation of the oligarchical factions against the Athenian rule were probably the main causes of dissatisfaction. See Thuc, I. 77, which is a defence against the charge of oppression.

³ v. 380, 302.

the triumphant tone of the poet in alluding to this event, it is clear that Cleon had failed in getting a verdict against him. No less a principle, in truth, was involved than what we should now describe as the censorship *versus* the freedom of the press. Cleon therefore was as determined to put down Aristophanes, as Aristophanes was to maintain the right of publicly assailing the faults or follies of the government. The persistent attack on Cleon both in the *Acharnians* and in the *Knights* was met by an action for *ξενία* or alien birth, one of the commonest forms of *συκοφαντία* brought against obnoxious citizens with a view to their being declared *ἄτιμοι*¹. The poet evidently thought the attempt to silence him was *unjust*. For he alludes to his own motives as *just* with repeated emphasis; and if he was conscious that his conduct was fair and upright, he could have regarded Cleon's enmity in no other light than that in which Plato regarded the death of Socrates. Not only is the peace-loving countryman, who throughout represents the poet's own views, called *Δικαιόπολις*, but he promises *ὡς κομφοῖσσι τὰ δίκαια*, i. e. that he will persist in the same

¹ The obscure allusion in v. 653, *τὴν Ἀἴγιαν ἀπαιτοῦσιν—ἵνα τοῦτον τὸν παῖδά ἠρόμενται*, may be to some threatened action for *ξενία* on the failure of the first prosecution. Aristophanes was said by some to have been a Euboean, by others an Aegean (Vit. Arist. ap. Ranke, p. ix.), but by others *γενεὸς Ἀθηναῖος*. And that he was a true-born Athenian Ranke thinks is evident from his general patriotism, *ib.* p. xii. A. Müller (Traut. p. xiv.) interprets the above passage of the poet having been a *κληροῦχος* in Aegeina.

course in spite of all that Cleon can do to prevent him¹, nay, even if all the world is against him²; and he adds, that “even Comedy knows what justice is³.” Part of this self-devotion to the cause of justice is the frequent reproach he throws on the Athenians for not seeing that they were themselves to blame for the war fully as much as the Spartan party⁴. He blames their vanity and their foolish compliance with any demand accompanied by compliments to their city⁵. It would seem that he had warned his countrymen in the *Babylonians* against listening to the specious appeals of the ambassadors from the Leontines, the chief of whom was Gorgias⁶. On the whole then Aristophanes stands before us as one who has dared to say an unpopular truth, who has attacked a popular minister, who has been made a martyr to his own patriotism, and now asks the support of the right-minded (*δεξιοί*) of his countrymen against the oppression of the powerful and overbearing⁷.

¹ v. 655, 661.

² ἄπασι τάναντία, 493.

³ v. 500. See also 561—2, and 645, ὅστις παρεκινδύνευσ’ εἰπέειν ἐν Ἀθηναίοις τὰ δίκαια.

⁴ See also Pac. 604 seqq., where the account given by Hermes of the causes of the war reflects more on Athens than on Sparta.

⁵ v. 371—4, 636—40. Hence the Athenians are called *Κεχρηναίων πόλις* in Equit. 1262. Perhaps Thucydides means the same when he makes the Spartan Archidamus say (I. 84) τῶν τε σὺν ἐπαίνῳ ἐξοτρυνόντων ἡμᾶς ἐπὶ τὰ δεινὰ παρὰ τὸ δοκεῖν ἡμῖν οὐκ ἐπαίρομεθα ἠδονῆ.

⁶ Thuc. III. 86, Plat. Hipp. Maj. p. 282. To this probably Ach. 636 alludes, πρότερον δ’ ὑμᾶς ἀπὸ τῶν πόλεων οἱ πρέσβεις ἐξαπατῶντες πρότερον μὲν ἰσπεφάνους ἐκάλουν κ.τ.λ.

⁷ Cleon was βίαιότατος τῶν πολιτῶν, according to the well-known

That Dicaeopolis speaks throughout in the person of Aristophanes, cannot be doubted. He is even made to say that now at least Cleon will not prosecute *him*¹, and that *he* was dragged before the Boule by Cleon². Between Dicaeopolis and Aristophanes Callistratus intervenes, and thus the third party assumes the character of the first. It does not appear altogether improbable that Aristophanes himself acted the part of Dicaeopolis, and was known to the audience to have done so.

If we could show this, we should directly obtain some personal characteristics of the poet,—his small size and deficiency in physical strength³, as we know that he was bald and had a ‘shiny’ forehead⁴. Ranke however denies that the poet himself ever was an actor⁵. There are difficulties in this question

estimate of Thucydides, III. 26. Aristophanes speaks of him as an *απολαύς κενότορος*, a sort of hydra to be attacked and overcome, Pac. 733. His venustation he calls a *δραχμάς*, Ach. 380, 502, 630.

¹ v. 502. From the tone of the passage we might not unreasonably infer that the play was acted at the Lenææ expressly to render Cleon's former charge nugatory. But the *Banqueters* appears from v. 1157 to have been acted at the Lenææ, as the intermediate play, the *Indignation*, certainly was at the City Dionysia, or Cleon's charge, of speaking evil of the city before strangers, could not have been sustained.

² v. 379.

³ v. 367, 591.

⁴ *λαυπρόν μέτωπον*, Pac. 774, if we adopt the reading of the *index*. The poet's baldness had been ridiculed by his rivals, Xub. 540.

⁵ “*Histrion nunquam, ut videtur, Aristophanes fuit*” (p. xviii.). He considers that the protagonist was the *κωμικός*, and so directly represented the poet.

which it is not easy to solve¹. If it was notorious that Aristophanes was the author, why should he bring it out in another's name? And if Callistratus, not Aristophanes, was the person prosecuted by Cleon for the *Babylonians*, would Callistratus have incurred a second risk by lending his name to the *Acharnians*? Could Aristophanes have asked him to do so? A. Müller thinks that Cleon was well aware who was the real author of the *Babylonians*, and that he brought the action against Aristophanes himself². At all events, he contends, if the action was brought in the name of Callistratus at first, the poet must have come forward and avowed the authorship in defence of his friend.

The motives which induced Aristophanes to bring out his first three plays in another's name are perhaps truly avowed in a well-known passage³,

¹ It is remarkable that not only Dicaeopolis *passim* but even the Chorus more than once seem to speak in the character of the poet. In v. 300 the Chorus, who are as yet on the side of the war-party, declare through their Coryphaeus that they hate Dicaeopolis worse than they hate Cleon, "whom," says the speaker, "I will yet cut into shoe-leather for the play of the *Cavaliers* (Knights)." Again in 1155 the same Coryphaeus says that Antimachus when Choragus at the Lenaea shut him out when he was dining (*δειπνῶν*), i. e. excluded him from the feast given at the *ἐπιπνικία*, in honour of the victory. Müller argues that Aristophanes must be meant, and the occasion alluded to must be the success of the *Δαιταλεῖς*, since the *Babylonians* was acted at the City Dionysia, and Callistratus, as the exhibitor, could not possibly have been passed over at the *ἐπιπνικία*. (Praef. p. xii.)

² Praef. p. xiii.

³ *Equit.* 512—540. A. Müller (Praef. p. xii.) infers from the words οἴχι πάλας that it had long been no secret who was the

where he says his friends had expressed their surprise that he had not long ago 'asked for a chorus,' i.e. brought out a play, on his own account. The reason, he says, was his consciousness of the fickleness of popular favour, and his reluctance to court a popularity which in some of his contemporaries had been short-lived. The patriotic desire, avowed in the *Clouds*¹, to elevate Comedy above the low buffoonery and the open indecency² which had hitherto characterised it, and to make it, like its sister Tragedy, a means of imparting to the citizens at once information and counsel on political matters, was also too hazardous to be attempted by one avowed author. He seems therefore to have watched the experiment while another performed it for him. It may have been known to, or at least suspected by, some, and probably by Cleon himself, that Aristophanes was the real author: but it does not follow that the poet himself wished the fact to become known. Cleon, no doubt, in prosecuting Aristophanes or his representative Callistratus, thought to nip in the

real author of the three preceding plays. After all, the natural timidity of young authors to face public criticism is often the real motive for the concealment of the name.

¹ 520—548.

² 'Indecency' is a relative term, i.e. there are degrees of it. The comedies and satyric plays at Athens were something more than merely coarse. Much as Aristophanes often offends our moral sense, it is reasonable to believe that he was less bad than some of his contemporaries. We must remember that a comedy lost one of its best chances of success in not being immoral.

but this new growth, so pregnant with danger to himself, and so likely to damage his influence by diminishing his popularity¹. But the theatre proved too strong even for Cleon. The failure of his prosecution is sufficiently shown by the jubilant and defiant tone which the poet assumes in referring to it². In the *Clouds* he even speaks of sparing Cleon, and not trampling on him when he was down³. In the *Wasps*⁴ an action brought against the poet consequent on the *Knights* appears to be meant; and to judge by the context, Aristophanes made some apology, in consideration of which Cleon, mindful perhaps of his former failure, did not press the prosecution further⁵.

Thus it is plain that the relations between Cleon and Aristophanes were those of uncompromising hostility, on grounds both personal and political. It was the tug of war between the liberty of the stage and the attempt of an autocrat to stop it. Even after Cleon's death, an event which he alludes to in

¹ A. Müller, Praef. p. xi., "haec lis, quanquam soli Babyloniorum poetae intenta fuit, tamen totam poesim comicam spectavit."

² v. 659, πρὸς ταῦτα Κλέων καὶ παλαμάσθω καὶ πᾶν ἐπ' ἐμοὶ τεκταινέσθω.

³ v. 550, μέγιστον ὄντα Κλέωνα ἔπαισ' εἰς τὴν γαστέρα, κοῦκ ἐτόλμησ' αὐθις ἐπεμπηδῆσ' αὐτῷ κειμένῳ, where κειμένῳ perhaps refers to Cleon's death, B. C. 422, if this passage belongs to the second edition of the play.

⁴ v. 1284, εἰσὶ τινες οἳ μ' ἔλεγον ὡς καταδιηλλάγην, ἦνίκα Κλέων μ' ὑπετάραπτεν ἐπικείμενος.

⁵ *ib.* 1290, ταῦτα κατιδῶν ὑπὸ τι μικρὸν ἐπιθήκισα.

the *Peace* as a real blessing to the state¹, he speaks of him as the barking Cerberus in the world below, who may yet return to earth to disturb the city. It was too much to expect that the character of such a man should be represented to us with perfect fairness by one so openly an enemy as Aristophanes.

It is more difficult to explain the cause of the relentless animosity with which the poet assailed Euripides in this and many others of his plays, and even after his death, twenty years later, in the *Frogs*². Whether the reasons of his dislike were personal or political,—the jealousy of a rival for popular favour, or the partisanship of a faction which hated Euripides, Socrates, and Alcibiades,—we cannot tell. The latter seems the less likely if, as we believe, Euripides was an adherent to the peace-party. In none of the plays is he so unmercifully satirised as in the *Acharnians*, though strictly in relation to his tragic art³. We are perhaps too apt to regard tragedy and comedy as different in their nature⁴, and therefore hardly to appreciate the feeling of rivalry that

¹ v. 271, εὖ ποιῶν ἀπόλωλ' ἐκεῖνος, κὰν δέοντι τῇ πόλει. See also 313, εὐλαζέσθαι νῦν ἐκείνον τὸν κάτωθεν Κέρβερον, and 649, ἀλλ' ἴα τὸν ἀνδρ' ἐκείνον οὐπερ ἔστ' εἶναι κάτω.

² I have made some remarks on this subject in the Preface to Euripides, Vol. i. p. lii (ed. 2).

³ That the audience were greatly amused may be inferred from Vesp. 61, where he declares he is not going to repeat any of his popular jokes, οὐδ' αἴθρις ἀνασελγανόμενος Εὐριπίδης.

⁴ Both however have a close affinity to the Satyric drama. Tragedy proper, Mr Grote remarks, was peculiarly an Athenian development.

may have existed between competitors for popular favour in these two departments of the Attic Drama. It is possible too that Aristophanes joined the side of those who thought the opinions of the tragic poet innovating and dangerous¹. One thing seems certain, and the result is rather a curious one,—that the satire of Aristophanes has done more in comparatively late times in the general depreciation of Euripides as a poet, than it was able to effect with any of the schools of Greek Grammarians, who appear to have preferred Euripides to both Aeschylus and Sophocles.

One character appears prominently in the present drama, respecting whom history is almost silent till the Sicilian expedition, ten years later,—the burly hero of the Gorgon-shield, jocosely called

¹ On this subject see Mommsen, *History of Rome*, Vol. II. p. 447; “Euripides in the legitimate issues of his principles coincided with the contemporary political and philosophical radicalism, and was the first and chief apostle of that new cosmopolitan humanity which broke up the old Attic national life. This was the ground at once of that opposition which the profane and non-Attic poet encountered among his contemporaries, and of that marvellous enthusiasm, with which the younger generation and foreigners devoted themselves to the poet of emotion and of love, of apophthegm and of tendency, of philosophy and of humanity. Greek tragedy in the hands of Euripides stepped beyond its proper sphere and consequently broke down: but the success of the cosmopolitan poet was only promoted by this, since at the same time the nation also stepped beyond its sphere and broke down likewise. The criticism of Aristophanes probably hit the truth exactly both in a moral and in a poetical point of view.” He adds, “the new Attic comedy did nothing but transfer Euripides into a comic form.”

‘son of Gorgasus’¹, the brave general Lamachus. His name does not occur in Thucydides till the year 422 (IV. 75), when we read of his making rather a dashing adventure in effecting a retreat by land from Heraclea on the Pontus to Chalcedon. From the allusion to his *μισθοφορία*² it would seem that he had held the post of strategus or envoy on some of the numerous embassies, and that a determined hatred of the Lacedaemonians was one of his characteristics³. In the Pax also he is one of the chief opponents of the peace⁴. From the frequent mention of him in Aristophanes⁵ we can hardly doubt that he was a daring and active promoter of the war at the early period to which the *Acharnians* refers. His death is recorded in Thuc. VI. 101⁶, under circumstances so similar to those described in comic joke, in Ach. 1178, that the suspicion entertained on other grounds of the spuriousness of the latter passage is thereby much increased: it is either an *ex post facto* description or a very singular coincidence⁷.

The plot of the *Acharnians* bears a close resem-

¹ Ach. 1131. His real parentage is known from Thuc. VI. 8.

² Ib. 619. “Ubi carpit Lamachi avaritiam.” (Dr Holden, *Onomast. Arist. in v.*)

³ Ach. 620—2.

⁴ v. 473, ὦ Λάμαχ' ἀδικεῖς ἐμποδῶν καθήμενος.

⁵ Pac. 1290, Thesm. 841, Ran. 1039, &c.

⁶ ὁ Λάμαχος—ἐπιδιαβὰς τάφρον τινα καὶ μονωθείς μετ' ὀλίγων τῶν ξυγδιαβάντων ἀποθνήσκει αὐτός τε καὶ πέντε ἢ ἑξ τῶν μετ' αὐτοῦ. This happened B.C. 414.

⁷ Compare *διαπηδῶν τάφρον*, Ach. *ut sup.*

blance to that of the *Peace*, which was brought out four years later, B.C. 421. In both plays a countryman complains and laments that he has been a grievous sufferer by the war; in both Pericles and Cleon are blamed as the authors, one as originating, the other as promoting it; in both a special truce is made for the private benefit of the farmer, and both conclude with an amusing contrast between the blessings of peace, and the horrors and losses of war. The *Knights*,—it has been remarked by Mr Grote,—makes no such complaint about the war, though it equally, if not more bitterly, assails Cleon. The victory of the Athenians at Pylos under Cleon and Demosthenes had so raised the hopes of Athens, and so depressed those of Sparta, that for the time no thought seems to have been entertained at Athens, but that the enemy must now succumb, and leave the victory in the hands of the Athenians. Hence they refused all overtures of peace from Sparta, for which the poet blames them in *Pax* 665. “The utter disgust for the war which marks the ‘*Acharnians*,’ a comedy exhibited about six months before the victory of Kleon, had given way before the more confident and resolute temper shown in the play of the ‘*Knights*’¹.”

The blame of the war in both plays is thrown upon Pericles as the author of the ‘*Megaric Decree*,’ which was proposed by or through him², and passed

¹ Mr Cox, *Hist.* II. p. 222.

² ἐτίθει νόμους—ὡς χρῆ Μεγαρέας κ.τ.λ., *Ach.* 532. It was

shortly before the outbreak of actual hostilities. The unjust and oppressive treatment of this small Doric state, according to the poet's view, did more than anything to keep up the irritation between the

probably carried in the summer of 432 B.C. It is to be wished that we knew more clearly the feelings of Aristophanes towards the great statesman. He died however early in the war (B.C. 429), and so we lose sight of one who was the real adviser of it without finding any great censure cast upon his memory by the poet, who seems to have regarded him as an influential statesman only, but Cleon, his rival and successor, as a formidable demagogue. Mr Grote remarks (v. p. 441), "not only Pericles did not bring on the war, but he could not have averted it without such concessions as Athenian prejudice as well as Athenian patriotism peremptorily forbade." According to Thucydides, I. 79, it was Sparta that deliberately chose the war: so that nothing remained for Pericles but to direct it. Mr Grote adds that the comic writers hated Pericles, but were fond of acknowledging his powers of oratory and his long-unquestioned supremacy (p. 435). In *Equit.* 283 he seems mentioned with a qualified kind of praise. Of course, if Cleon was the enemy and rival of Pericles (Grote, p. 396), the poet was likely to side with Pericles, except only so far as he thought him instrumental in promoting the war. The main object which Pericles had before him in advising the war, or rather in meeting it as a necessity, was *the honour of Athens*. It seemed to him impossible to consent to the final demand of the Lacedaemonians (Thuc. I. 139), "to leave the Hellenes independent." This, as Mr Grote remarks (v. p. 370), "went to nothing less than the entire extinction of the Athenian empire." Cleon, while an opponent of Pericles, and yet an advocate of war, appears to have joined the side of those who objected to the dilatory policy of Pericles; while Aristophanes was one of a third—doubtless a large and influential—party who objected to the war-policy altogether. Cleon, with all his faults as a demagogue, was, as he soon proved himself, a man of action; and as such he was certain to oppose what seemed to him the pusillanimous counsel to let the enemy ravage Attica while the people remained caged within the walls of the city. Pericles, on

Ionic and the Doric races. For by successive raids into Megaris, repeated every year till the capture of Nisaea¹, as well as, not to say mainly, by the latter event, the Megarians had been reduced to such poverty from the interruption of all trade with Athens, that they had induced the Lacedaemonians to appeal to Athens in their behalf; but such was the exasperation of the Athenians against the Megarians that they refused any concession, alleging as reasons some causes which seem to have little real weight². Albert Müller, in his brief but learned Preface³, expresses his regret that no ancient writer has explained the exact relations between the Athe-

the other hand, appears to have felt that the Spartan hoplite was really the better soldier in the open field, and to have anticipated a crushing defeat in a land engagement with so numerous and well-disciplined a force. See Mr Cox, *Hist.* II. p. 121.

Pericles was "only the first citizen in a democracy, esteemed, trusted, and listened to, more than anyone else, by the body of citizens, but warmly opposed in most of his measures, under the free speech and latitude of individual action which reigned at Athens, even bitterly hated by many active political opponents" (Grote, p. 360). One of these was Thucydides the son of Melesias, alluded to in Ach. 703, respecting whom Mr Grote observes "we do not know the incident to which this remarkable passage alludes, nor can we confirm the statement which the Scholiast cites from Idomeneus to the effect that Thucydides was banished and fled to Artaxerxes."

¹ Thuc. II. 31. Megara had been active in kindling the war, expecting Athens must soon yield; but the Athenians under Pericles marched into Megaris, and devastated the territory: and this went on for some time. See Grote, Vol. v. p. 400.

² Thuc. I. 139. The charges were, a trespassing on sacred land, and the harbouring of renegade slaves.

³ p. xvi.

nians and the Megarians, from their first alliance with Athens in the third Messenian war (B.C. 461), up to the passing of the Megaric Decree. He thinks it probable that the Athenians never forgave the defection of the Megarians to the Lacedaemonian side after the defeat of Athens at the battle of Coronea, B.C. 445¹. It may therefore be taken as one proof of the boldness of the poet in taking an unpopular side, that he should so touchingly represent the misery of the Megarians, and so plainly charge the Athenians with being the cause of it². He comes forward under the name of Dicaeopolis to protect them against the odious *συκοφάνται*, whom he denounces as the pest of Athens³. As regards the Boeotians, who both in this play and in the *Peace*⁴ are represented as equally excluded from the Athenian markets⁵, Müller regards the suspension

¹ Thuc. i. 114. μετὰ δὲ ταῦτα οὐ πολλῶς ἕστερον Εὐβοία ἀπίστη ἀπὸ Ἀθηναίων. καὶ ἐς αὐτὴν ἀναβέβηκετος ἡδὴ Περικλέους στρατὸς Ἀθηναίων. ἡγήσατο αὐτῶν ὄντι Μέγαρον ἀπίστησε. (This was in B.C. 446.) It is clear that Pericles regarded the revolt of the Megarians, which was to have been supported by a raid of the Lacedaemonians into Attica, as the more treacherously made on account of his absence. He returned from Euboea with all speed, and appears to have checked the raid, returning at once to complete the reduction of Euboea, an event alluded to in Sub. 213, οὐδ', ὑπὸ γὰρ ἡμῶν παρετάθη καὶ Περικλέους.

² v. 761—3.

³ Ael. 825—9.

⁴ v. 1003.

⁵ The abundance of good things which they could import is strongly contrasted with the utter poverty of Megaris. Ael. 873—80. The poet wishes to show the folly of the Athenians in needlessly depriving themselves of these ample supplies.

of their trade as resulting from the invasion of the Thebans into Plataea in the year 431¹. The same year therefore saw the beginning of the war and the exclusion of these two peoples from Athens; and we can hardly wonder that the poet combined the events as cause and effect. Add, that it was in this year that the Athenians were persuaded to retire within their own walls by the well-meant, but questionable advice of Pericles; so that trade-supplies were still further curtailed by the interruption of all farming operations. That the Megarians had been shut out of the market even before the Megaric Decree, is the opinion of A. Müller².

The account given by the poet (515 seqq.) of the reasons which induced Pericles to pass the decree are, in the opinion of A. Müller, mere idle gossip. "Sine dubio fictae sunt, et fortasse Acharnensium tempore ab irrisoribus petulantibus Athenis circumferiebantur³." Mr Grote expresses the same opinion about the anecdote given in the *Peace*⁴, where the supposed collusion of Pericles with Phidias in withholding or misappropriating some sacred gold is

¹ Thuc. II. 2.

² Praef. p. xvi., citing Thuc. I. 67, ἄλλοι τε παρίοντες ἐγκλήματα ἐποιοῦντο ὡς ἕκαστοι καὶ Μεγαρήs, δηλοῦντες μὲν καὶ ἕτερα οἰκὸν ὀλίγα διάφορα, μάλιστα δὲ λιμένων τε εἶργεσθαι τῶν ἐν τῇ Ἀθηναίων ἀρχῇ καὶ τῆs Ἀττικῆs ἀγορῆs παρὰ τὰς σπονδάs. It may be conjectured from Ach. 517—22, that this was in consequence of some dispute about market-tolls, which had given the Athenian informers a handle against the Megarian traders.

³ Praef. p. xviii.

⁴ v. 605.

alleged as the cause of the war¹. What the real motive was for that untoward measure is not distinctly stated. The reasons alleged by Thucydides² are not grounds for passing the decree, but grounds for refusing to rescind it. It seems probable that the motive was one of combined hatred for their revolt, and of vengeance for the murder of the herald Anthemocritus, who had been sent by the advice of Pericles to expostulate with the Megarians on one of the two points mentioned by Thucydides, the occupation of some sacred land belonging to the Eleusinian goddesses³.

The allusion to Aspasia and her influence over Pericles⁴ is remarkable, and is probably another of

¹ "The stories about Phidias, Aspasia, and the Megarians, even if we should grant that there is some truth at the bottom of them, must, according to Thucydides, be looked upon at worst as concomitants and pretexts rather than as real causes of the war; though modern authors in speaking of Pericles are but too apt to use expressions which tacitly assume these stories to be well-founded." (Grote, Hist. v. p. 442.) See also Mr Cox, Hist. Gr. Vol. II. p. 99. The Peloponnesian war was really due to the hostility of Corinth. (Grote, v. p. 341.)

² I. 139.

³ The authorities for this story, which is evidently authentic, are given in full by A. Müller in p. xvii. of his Preface.

⁴ Ach. 527. Mr Grote (v. p. 362) takes ἀσπασίας as the accusative plural, but with a *double entendre*. This seems hardly likely, and ὁ πλοῦτος ἀσπασίας is hardly good grammar. But Dr Holben appears to follow him, as he omits the name of Ἀσπασία in his *Unconquered*. To this lady perhaps Euripides alludes in the *Medea*, 412, where Cyprus is said τῶ κοπρῆ παρὰ τῆς πέτρας ἔσπεται, and lb. 1005, ἀλλὰ γὰρ ἔστιν ἡμεῖς καὶ ἡμεῖς ἡ πικρὰν ἀσπασίαν ἔνεκεν, sc. ταῖς γυναῖξιν. The *Medea* was brought out B. C. 431, the year after the passing of the Megaric Decree.

the 'idle stories.' The poet expressly says¹ that the decree was passed *διὰ τὰς λαϊκαστίας*, and we are left to conclude from the context that it was by Aspasia's persuasion and influence that the measure was adopted.

Ranke² regards the *Acharnians* as "oratio quaedam popularis in theatro habita," to show the folly of the war advocated and promoted by Cleon. Aristophanes, as the personal enemy of Cleon, and as disliking the war in common with a large part of the Athenian populace³, was sure to take up the theme with energy, and to treat it with genius and biting sarcasm. His satire on the embassies⁴ to the Persian court and to Thrace must have been most telling.

The division of the Chorus into two conflicting parties (*ἡμιχόρια*), the one convinced of the blessings of peace, the other at first full of vengeance against the Spartans, is a device of the poet's similarly employed in the *Wasps*, where Philocleon and his son discuss at length the merits and demerits of the office of Dicast. The subject is thus as it were ventilated, and arguments in themselves unpopular with one party are made to seem natural, and so to obtain a hearing, when expressed by an adversary. In the

¹ v. 537.

² Vit. Arist. p. xvii.

³ Grote, v. p. 370.

⁴ Ach. 61, 134. The embassy to Persia is mentioned in Thuc. ii. 7, that to the Odomanti *ib.* 101. Cf. Ach. 602, *τοὺς μὲν ἐπὶ Ὀράκης μισθοφοροῦντας τρεῖς δραχμὰς*. The context in the last passage implies that embassies were rather frequent at this juncture.

present play, those for peace and justice of course prevail, and thus the sturdy old charcoal-burners, who began by pelting the peace-making farmer, eventually¹ compliment him as *φρόνιμος* and *ὑπέρσοφος*, and join in singing the praises of the goddess *Διαλλαγή*, to whose charms they had so long and so unaccountably been strangers. And not only the Chorus, but the *Δῆμος* have altered their views on the subject of a truce with Sparta².

Beside the Chorus of old men, *Μαραθωνομίχαι* as they call themselves³, thereby showing their fighting proclivities from early training, there appears to have been a kind of secondary or reserve Chorus⁴, who represented successively the *Odontati*⁵, the regiment of Lamachus⁶, and the attendants of the Boeotian⁷. It is certain that these actually appeared on the stage; and though we cannot tell in what numbers, it is likely that they were considerable, especially as *τῶν λόχων* is in the plural⁸.

On the whole, the *Acharnians* must be regarded as an exceedingly important play in its illustration

¹ v. 971.

² v. 627.

³ v. 181.

⁴ The nature and office of these were first, I believe, pointed out by K. O. Müller in his *Dissertations on the Kumenides*. See also the Schol. on Eur. *Hipp.* 58.

⁵ Ὀδομάντων στρατός, v. 156.

⁶ v. 575.

⁷ v. 862, ὑμεῖς δ' ὅσοι Θείβαθεν ἀλήται πάρα.

⁸ It has been proposed to read (in 575) *τῶν πτόλων καὶ τῶν λόχων*, the MS. Rev. giving *τῶν πτόλων* for *τῶν λόχων*. This conjecture, which is Thiersch's, is plausible. Meineke omits the verse.

of a most critical¹ period of Attic history. The statements of Thucydides nearly always agree with those of the poet; and if we make some allowances for the ill-feeling which both of them entertained for personal reasons against Cleon, we must conclude that we have in the main a right account of the combined causes of one of the longest, cruellest, and most unreasonable wars that were ever recorded.

¹ "If the true greatness of Athens began with Themistokles, with Perikles it closed. Henceforth her course was downward." (Cox, *Hist.* II. p. 132.)

ΑΡΙΣΤΟΦΑΝΟΥΣ ΑΧΑΡΝΗΣ.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΔΙΚΑΙΟΠΟΛΙΣ.

ΚΗΡΞ.

ΑΜΦΙΘΕΟΣ.

ΠΡΕΣΒΕΙΣ Ἀθηναίων *παρὰ βασιλευσ ἦκοντες.*

ΨΕΤΔΑΡΤΑΒΑΣ.

ΘΕΩΡΟΣ.

ΧΟΡΟΣ ΑΧΑΡΝΕΩΝ.

ΓΥΝΗ Δικαιοπόλιδος.

ΟΥΓΑΤΗΡ Δικαιοπόλιδος.

ΚΗΒΙΣΟΦΟΝ.

ΕΥΡΗΝΙΣΤΗΣ.

ΛΑΜΑΧΟΣ.

ΜΕΓΑΡΕΥΣ.

ΚΟΡΑ *θυγατέρε τοῦ Μεγαρέως.*

ΣΤΚΟΦΑΝΤΗΣ.

ΒΟΙΩΤΟΣ.

ΝΙΚΑΡΧΟΣ.

ΘΕΡΑΙΩΝ *Λαμάχου.*

ΓΕΩΡΓΟΣ.

ΒΑΡΑΝΤΙΜΟΣ.

ΑΓΓΕΛΟΙ.

ΥΠΟΘΕΣΕΙΣ.

I.

Ἐκκλησία ἐφέστηκεν Ἀθήνησιν ἐν τῷ φανερῷ, καθ' ἣν πολιορκουμένους τοὺς ῥήτορας καὶ προφανῶς τὸν δῆμον ἐξαπατάτης Δικαίουπιδος τις τῶν αἰτουργῶν ἐξελέγχων παρεισάγεται. τούτου δὲ διὰ τινος, Ἀμφιθέου καλουμένου, σπείσαμένου κατ' ἐναντίον τοῖς Ἀθηναίοις, Ἀθηναϊκοὶ γέροντες πεπεισμένοι τὸ πρᾶγμα ἐπιτελεῖσθαι διέκοιτες ἐν χορῷ σχήματι καὶ μετὰ ταῦτα θέσπευον τὴν Δικαίουπολιν ἐλάττωτες, ὡς ἐσπειρημένοι τοῖς πολεμωταῖς καταλείπειν ἁμείνων. ὁ δὲ ὑποσχόμενος ἵπερ ἐπιστήμων τὴν κεφαλὴν ἔχων ἀπολογησαίθην, ἐφ' ᾧ, ἂν μὴ πείσῃ τὰ ἴσους λόγους, τὸν τραχηλὸν ἀποκοπήσεισθαι, ἐλθὼν ὡς Εἰρηπίδην αἰετοὶ πτωχικὴν στολῆν. καὶ στολισθεὶς τοῖς Τηλεφῶν ῥοκομοῖσι προσέειπε τῶν ἑκατα λόγους, οὐκ ἀχαρίτως καταπτόμενος Πελοποννησίων, περὶ τοῦ Μεγαρικῆς ψηφίσματος· περὶ ξυθέντων ἐκ τινῶν ἐξ αὐτῶν ἐπὶ τῷ δοκεῖν συνηγορεῖν τοῖς πολεμίοις, εἴτα ἐπιφερομένων, ἐνισταμένων δὲ ἐτέρων ὡς τὰ δίκαια αὐτοῦ εἰρηκότητος, ἐπιφανεῖς Λάμαχος θορυβεῖν πειράται. εἴτα γενομένου διελευσμῶ κατενεχθεὶς ὁ χορὸς ἀπολίζει τὸν Δικαίουπολιν καὶ πρὸς τοὺς δικαστὰς διυλέγεται περὶ τῆς τοῦ ποιητοῦ ἀρετῆς καὶ ἄλλων τινῶν. τοῦ δὲ Δικαίουπιδος ἄγοντος καθ' ἑαυτὸν εἰρήνην τὸ μὲν πρῶτον Μεγαρικὸς τις παιδία ἑαυτοῦ διεσκευασμένα εἰς χοιρίδιον φέρων ἐν σάκκῳ πρῶσιμα παραγίνεται· μετὰ ταῦτον ἐκ Βοιωτῶν ἕτερος ἐγχείλεις τε καὶ παντοδαπῶν ὀρνίθων γόνυ ἀνατιθέμενος εἰς τὴν ἀγοράν. οἷς ἐπιφανέντων τινῶν συκοφαντῶν συλλαβόμενος τινα ἐξ αὐτῶν ὁ Δικαίουπολις καὶ βάλλων εἰς σάκκον, τοῦτον τῷ Βοιωτῷ ἀντίφορτον ἐξάγειν ἐκ τῶν Ἀθηναίων παραδίδωσι, καὶ προταγόντων αὐτῷ πλειύνων καὶ ὑομένων μεταδοῦναι τῶν σπουδῶν, καθιπερηφανεῖ. παροικούντος δὲ αὐτῷ Λαμάχου, καὶ ἐνεσθηκίας τῆς τῶν Χοῶν ἐορτῆς, τοῦτον μὲν

ἄγγελος παρὰ τῶν στρατηγῶν ἦκων κελεύει ἐξελθόντα μετὰ τῶν ὄπλων τὰς εἰσβολὰς τηρεῖν· τὸν δὲ Δικαιοπόλιν παρὰ τοῦ Διονύσου τοῦ ἱερέως τις καλῶν ἐπὶ δεῖπνον ἔρχεται. καὶ μετ' ὀλίγον ὁ μὲν τραυματίας καὶ κακῶς ἀπαλλάττων ἐπανήκει, ὁ δὲ Δικαιοπόλις δεδειπνηκῶς καὶ μεθ' ἑταίρας ἀναλύων. τὸ δὲ δράμα τῶν εἰς σφόδρα πεπονημένων, καὶ ἐκ παντὸς τρόπου τὴν εἰρήνην προκαλούμενον. ἐδιδάχθη ἐπὶ Εὐθυδήμου ἄρχοντος ἐν Ἀθηναίσι διὰ Καλλιστράτου· καὶ πρῶτος ἦν· δεύτερος Κρατῖνος Χειμαζομένοις. οὐ σώζονται. τρίτος Εὐπόλις Νουμηνίαις.

II.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ.

Ἐκκλησίας οὔσης παραγίνονται τινες
 πρέσβεις παρὰ Περσῶν καὶ παρὰ Σιτάλκους πάλιν,
 οἱ μὲν στρατιὰν ἄγοντες, οἱ δὲ χρυσίον·
 παρὰ τῶν Λακεδαιμονίων τε μετὰ τούτους τινὲς
 σπονδὰς φέροντες, οὓς Ἀχαρνεῖς οὐδαμῶς
 εἴασαν, ἀλλ' ἐξέβιλον, ὧν καθάπτεται
 σκληρῶς ὁ ποιητής. [αὐτὸ τὸ ψήφισμά τε
 Μεγαρικὸν ἰκανῶς φησι, καὶ τὸν Περικλέα
 οὐκ τῶν Λακόνων τῶνδε πάντων αἴτιον,
 σπονδὰς λύσειν τε τῶν ἐφεστώτων κακῶν.]

ΑΡΙΣΤΟΦΑΝΟΥΣ ΑΧΑΡΝΗΣ.

ΔΙΚ. Ὅσα δὴ δέδωγμαι τὴν ἔμαντοῦ καρδίαν,
ἦσθην δὲ βαιά, πάνυ δὲ βαιά, τέτταρα·
ἂ δ' ὠδυνήθην, ψαμμοκοσιογάργαρα.
φέρ' ἴδω· τί δ' ἦσθην ἄξιον χαιρηδόνος;

1—42. The Prologue. Di-
cacopolis, a farmer, as he him-
self says, of the deme Χολλεῖδαι
(406) in the Aegeid tribe, though,
as most think, really an Achar-
nian, and representing by his
name the 'honest citizen,'
has arrived early in the morn-
ing of a regular (19) assembly,
but finding the Pnyx empty he
soliloquises in a vague and dis-
satisfied way on matters per-
sonal, political, and dramati-
cal.

ib. ὅσα δὴ κ.τ.λ. 'At how
many things, to be sure, have I
been stung in this heart of
mine! Yet I *was* pleased at
some trifles,—and trifles they
were!—just *four* in number,
while the vexations I endured
were — sand-*numerous!*' For
the exclamation (as distinct
from the interrogation) compare
inf. 321, 1083. Vesp. 893, 932.
Eur. Ion 616, ὅσας σφαγὰς δὴ
φαρμάκων τε θανασιμῶν γυναικῶν
ἔβρον ἀνδράσις διασφωράς. Plat.
Phaed. p. 61 c, ολον παρακελεύει,
ἔφη, τοῦτο, ὦ Σώκρατες.—ὅσα,
supply δῆγματα, or the syntax
may be the same as τί ἦσθην, ἂ
ὠδυνήθην &c.

2. πάνυ γε βαιά A. Müller,
after Elmsley, quite needlessly.
—τέτταρα. These are not all
specified, but only two (4 and
13), the small definite number
standing in contrast with the
compound meaning 'heaps of
sand multiplied by hundreds,'
'sand-*numerous.*' Hesychius
has γαργαίρειν· πληθύνειν, and
γάργαρα· πλήθος, πολλά. Al-
caeus comicus (frag. 830), ὄρω δ'
ἄνωθεν γάργαρ' ἀνθρώπων κύκλω.
Ar. frag. 327, quoted by the
Schol., ἀνδρῶν ἐπακτῶν πᾶσ'
ἐγάργαρ' ἐστία. The comic
writers used ψαμμοκόσιος more
than once; see Müller's note.
Schol. τὸ γὰρ ψαμμοκόσια καθ'
ἑαυτὸ ἐπὶ πλήθους ἐτίθετο. Elms-
ley, on the analogy of τριακόσιος,
ὀκταπλάσιος and πολλαπλάσιος,
writes ψαμμακόσιος, a change
the more doubtful because both
ψάμμη and ψάμμος occur.) Yet
Hesych. gives ψαμμοκοσιογάρ-
γαρα in v. The hill in the Ida
range (Il. viii. 48, Virg. Georg. i.
103) was probably so called from
the abundance of its crops.

4. χαιρηδόνος, 'rejoicement.'
A quaint or 'grandiose' word,
perhaps introduced to ridicule

ἐγὼ δ' ἐφ' ᾧ γε τὸ κέαρ εὐφράνθην ἰδών, 5
 τοῖς πέντε ταλάντοις οἷς Κλέων ἐξήμεσεν.
 ταῦθ' ὡς ἐγανώθην, καὶ φιλῶ τοὺς ἱππέας
 διὰ τοῦτο τοῦργον· ἄξιον γὰρ Ἑλλάδι.
 ἀλλ' ὠδυνήθην ἕτερον αὐτῶν τραγωδικόν,

the Ionic *patois* of some *ρήτωρ*. So *χαιρήσετον*, *Equit.* 235, *χαιρήσων*, *Vesp.* 186. Compare *ἀλγῆδών*, *ἀχθηδών*.

5. ἐγὼ δ'. 'Ah! I know what I was delighted at in my heart when I saw it,—those five talents which Cleon had to disgorge. At *that* (lit. *them*) how I brightened up! and how I love those cavaliers for this deed, for 'tis deserving (of love) from Hellas!' Cleon, it seems, had been impeached for *δωροδοκία*, and compelled to give up a bribe to a large amount which he had received from certain *ρησιῶται* to secure for them a remission or diminution of the tribute. So much the Schol. relates, on the authority of Theopompus; but we have no explicit account of the transaction. It seems alluded to in *Equit.* 1148, where Demos says he keeps his eye on thieves, and compels them *πάλιν ἐξεμεῖν ἄττ' ἂν κεκλόφωσι*. (Cf. *Plaut. Cure.* 688, 'sta sis ilico atque argentum prope propera vomere.') To this action of the Ἱππεῖς against Cleon was doubtless due the selection of the title of the 'Knights' for the play which, it appears from v. 300, the author was even now composing.

7. ἐγανώθην. *Vesp.* 612, *τούτοισιν ἐγὼ γάννυμαι* (the causal dative, whence Elmsley would here read *τούτοις ἐγ.*). *Pl.* XIII. 493, *γάννυται δ' ἄρα τε φρένα ποιμήν*. *Plat. Phaedr.* p.

234 D (in allusion to the name *Φαῖδρος*), *ἐμοὶ ἐδόκει γάννυσθαι ὑπὸ τοῦ λόγου μεταξὺ ἀναγιγνώσκων*.

8. ἄξιον γάρ. Supply *τοῦργον* as the subject, and *φιλίας* as the object. The construction, which the editors have generally misunderstood, is the regular one with the genitive and dative, as *Eur. Hec.* 309, *ἡμῖν δ' Ἀχιλλεύς ἄξιος τιμῆς γύναι*. *Inf.* 205, *τῇ πόλει γάρ ἄξιον*, 'for 'tis worth the city's while.' *ib.* 633, *φησὶν δ' εἶναι πολλῶν ἀγαθῶν ἄξιος ὑμῖν ὁ ποιητής*. The clause here is a quotation from the *Telephus* of Euripides, *κακῶς ὄλοιτ' ἂν, ἄξιον γάρ Ἑλλάδι* (where *τοῦ ὀλέθρου* was probably meant). The Schol. rightly supplies *τὸ καταδικασθῆναι τὸν Κλέωνα*, which virtually = *τοῦργον*.

9. ἀλλὰ κ.τ.λ. 'But then on the other hand there was another matter that pained me about the tragic performances,—when I sat gaping expecting the great Aeschylus, and then the crier called out, *Bring on your chorus, Theognis*.' This passage shows (1) how late the plays of Aeschylus continued in full popularity. (2) That in the midst of the troubles of the war the theatre was still the solace and delight of the country-folk, as the *panis et Circenses* were the sole wish of the Romans. (3) That the audience assembled in the theatre had no

ὅτε δὴ κεχήνη προσδοκῶν τὸν Αἰσχύλου. 10
 ὁ δ' ἀνείπεν εἴσαγ', ὦ Θεόγυι, τὸν χορὸν.
 πῶς τοῦτ' ἔσεισέ μου δοκεῖς τὴν καρδίαν;
 ἀλλ' ἕτερον ἦσθην, ἡνίκ' ἐπὶ Μόσχῳ ποτὲ
 Δεξίθεος εἰσῆλθ' ἀσόμενος Βοιώτιον.
 τῆτες δ' ἀπέθανον καὶ διεστράφην ἰδῶν. 15

certain intimation beforehand what play would be acted. Twenty years later Aeschylus is made to boast in the *Ranae* (868) that 'his poetry had not died with him,' i.e. it was still popular on the stage.

10. The form *κεχήνη* is called by the Schol. *Ἰακόν*, 'Ionic.' He also recognises a synaeresis *δὴκεχήνη*, more properly an absorption or elision, *δὴ' κεχήνη*, as Elmsley and others read. The Attic pluperfect was (*exempli gratia*) *τετύφη*, not *ἔτετύφειν*.

11. *Θεόγυι*. He was a bad poet, nicknamed *ψυχρός*, which furnishes the excellent joke about the frozen rivers inf. 140. *Thesm.* 170, ὁ δ' αὖ Θεόγυις *ψυχρός ὦν ψυχρῶς ποιεί*. "Unus e triginta tyrannis, quod testatur Xenophon, *Hellen* ii. 3, 2." Holden, *Onomast.* Arist. *in v.* (Schol. *ἐκ τῶν τριάκοντα, ὃς καὶ Χίων ἐλέγγο*. Cf. *Ran.* 970.)

12. *πῶς—δοκεῖς*, i.e. *σφάδρα*. So inf. 24. *Nub.* 881. *Eur. Hipp.* 446, *τοῦτον λαβοῦσα πῶς δοκεῖς καθύβρισε*. Our idiom is, 'You can't imagine what a shock this gave to my heart.'

13. *ἐπὶ Μόσχῳ*. 'Next after Mosehus,' *μετὰ τὸν Μόσχον*, Schol. We must be content to suppose he was some bad musician. The Schol. says ὁ *Μόσχος καθαρῶδης Ἀκραγαντινος*. It seems far better to

render *ἐπὶ* thus than to theorize (which was Bentley's view) on the prize of a calf being still retained for the successful composer of dithyrambs, though this is also mentioned by the Schol. (*βοηλάτης διθύραμβος*, *Pind. Ol.* xiii. 19). For the dative cf. *Theocr.* vi. 20, *τῷ δ' ἐπι Δαμοίτας ἀνεβάλλετο καλὸν αἰεῖδειν*. There is perhaps a joke between *μόσχος* and *βοῦς* in *βοιώτιον*, 'to sing Cow after Calf.' *Theocr.* viii. 80, *τῇ βοῦ δ' ἂ μόσχος (κόσμος ἐστὶ)*. So inf. 1022—3, *βοῦς—ἀπὸ Φυλῆς ἔλαβον οἱ Βοιώτιοι*.

14. *Βοιώτιον*, sc. *νόμον*, which is also to be supplied with *τὸν ἔρθιον* inf. This would be some popular song in the key or mode called *Δωριστί*. The Schol. attributes the invention of it to Terpander.

15. *τῆτες*. 'This very year,' opposed to the indefinite *ποτέ*. The event was therefore recent, the *Lenaea* (inf. 504) taking place in January.—*διεστράφην*, 'my head was turned the wrong way,' 'I got a crick in the neck from seeing it,' viz. from the sight of a performer who stood within the doorway instead of coming forward on the stage. For *παρῆλθε* he uses in joke *παρέκυψε*, a word often applied (as in *Thesm.* 797, *Vesp.* 178, *Pac.* 985) to the peering forth, or putting the head out, from a

ὅτε δὴ παρέκλυσε Χαίρις ἐπὶ τὸν ὄρθιον.
 ἀλλ' οὐδεπώποτ' ἐξ ὕτου ἴγὼ ρύπτομαι
 οὕτως ἐδήχθην ὑπὸ κονίας τὰς ὀφρῦς
 ὡς νῦν, ὀπότ' οὔσης κυρίας ἐκκλησίας
 ἑωθινῆς ἔρημος ἢ πυνὺξ αὐτῆ· 20
 οἱ δ' ἐν ἀγορᾷ λαλοῦσι, κᾶνω καὶ κάτω
 τὸ σχοινίου φεύγουσι τὸ μεμιλωμένον·
 οὐδ' οἱ πρυτάνεις ἤκουσιν, ἀλλ' ἀωρίαν

half-opened door or window. Some, in regard to *ιδῶν*, and comparing *Equit.* 175, *εὐδαιμονήσω δ' εἰ διαστραφήσομαι*; translate 'I was made to squint.' But the meaning even of that passage is ambiguous; and *Av.* 174, 5 is in favour of the former rendering.—*Χαίρις*, some dull droner on the pipes. *Inf.* 866, *Χαιριδῆς βομβαύλιοι*. Cf. *Pac.* 951. *Av.* 858.

17. Again the poet uses his favourite form of expression *παρὰ προσδοκίαν*. Instead of 'never, since I attended any meeting, was I so stung with grief in my heart,' he says 'never, since I washed myself, did I so smart in my eyes from the soap-suds,'—*κονία*, potash, or lees, got from wood-ashes, and used as an alkali at the bath, where it was often adulterated with cinder-dust, *Ran.* 711, *ὀπόσοι κρατοῖσι κυκρησιτέφρον ψευδολίτρου κονίας καὶ Κιμαωλίας γῆς* ('fuller's earth'). *Lysist.* 470, *ἡμᾶς ἔλουσαν—ἀνευ κονίας*. There is no allusion whatever to the dust in the place of assembly (*Green*). The words are probably a joke on *ὑπὸ γ' ἀνίας τὰς φρένας*. Cf. 36. *Schol.* *δέον εἰπεῖν ὑπὸ λύπης τὴν καρδίαν, ὡς καὶ ἐν ἀρχῇ ἔφη, ὑπὸ κονίας τὰς*

ὀφρῦς εἶπεν. This play on *ὅμοια ὀνόματα* in Aristophanes is often quite overlooked. Cf. 141.

19. *κυρίας*, 'regular,' in contrast with *συγκλήτου*, 'extraordinary.'—*ἑωθινῆς*, 'to be held at dawn.' The early attendance at the Pnyx is often mentioned with satire, e.g. *Vesp.* 31. *Eccles.* 85.

21. *οἱ δέ*. 'And there are the people in the agora, talking, and running up and down to get out of the way of the ruddled rope.' He looks down to the valley of the agora, and sees a performance going on, which appears to have caused some fun, the marking of idlers and loiterers (*ἀγοραῖοι*) with a red rope, in order to impose some fine for non-attendance. *Eccles.* 378, *καὶ δῆτα πολὺν ἢ μίλτος, ὦ Ζεῦ φίλτατε, γέλων παρέσχευ, ἣν προσέρραινον κύκλω*, where the sprinkling of red powder rather than the contact with a rope seems to be described.

23. *ἀωρίαν, ὀψέ*, like *ἀωρὶ νυκτῶν*, *Eccles.* 741. The accusative is used as in *ᾠραν*, *Aesch. Eum.* 109. *Eur. Bacch.* 724.—*εἶτα δ'*, as if *ἤξουσιν* had preceded, by a not uncommon idiom. Mr Green is wrong in supplying an *ellipse* of *ἤκουσιν*.

ἤκοντες, εἶτα δ' ὥστιοῦνται πῶς δοκεῖς
 ἐλθόντες ἀλλήλοισι περὶ πρώτου ξύλου, 25
 ἄθροοι καταρρέοντες· εἰρήνη δ' ὅπως
 ἔσται προτιμῶσ' οὐδέν' ᾧ πόλις πόλις.
 ἐγὼ δ' αἰεὶ πρώτιστος εἰς ἐκκλησίαν
 ἰοστώων κάθημαι· κᾶτ' ἐπειδὰν ᾧ μόνος,
 στένω, κέχηνα, σκορδινῶμαι, πέρδομαι, 30
 ἀπορώ, γράφω, παρατίλλομαι, λογίζομαι,

See Equit. 392. Av. 674. Lysist. 560. Aesch. Ag. 97. Xen. Anab. vi. 6, 16, χαλεπὸν εἰ οἴομενοι ἐν τῇ Ἑλλάδι καὶ ἐπαίνου καὶ τιμῆς τεύξεσθαι, ἀντὶ δὲ τούτων οὐδ' ὅμοιοι τοῖς ἄλλοις ἐσόμεθα. Soph. frag. 563, γῆς ἐπιψάσαντα κᾶθ' ὑπὸ στέγη πυκνῆς ἀκοῦσαι ψακάδος. Thus Dobree's inelegant εἶτα διωστιοῦνται, adopted by Meineke (ed. 1) and Holden, is quite needless.—ὥστιοῦνται, 'they will push and jostle each other to get the first seat on the wood.' Inf. 844, οὐδ' ὥστιεῖ Κλεωνύμφ. Lysist. 330, δούλαισιν ὥστιζομένη. The stone steps beneath the bema in the Pnyx were occupied by the Πρόεδροι, who sat facing the people (Ecc. 87), and they would seem to have been covered by a wooden plank, the upper one being called πρῶτον ξύλον, by a popular joke, perhaps, on προεδρία. Meineke, by a tasteless alteration, reads ἐλθόντες ἀλλήλοισι περὶ τοῦ πρώτου ξύλου. The context shows that the first comers took the best seats.

26. καταρρέοντες. 'Pouring in crowds down the steep bank.' One side of the Pnyx was cut out of the hill, after the usual fashion of amphitheatres, while the lower side was walled up

with stone, whence its name from πυκνοὶ λίθοι.

This jumping down the declivity is aptly described by καταρρεῖν, a metaphor from a cataract. But none of the commentators rightly explain it. Meineke, followed by Müller and Dr Holden, reads ἄθροοι, Suidas in v. having ἄθροοι. Schol. δασύνειν δεῖ τὴν πρώτην συλλαβὴν Ἄττικῶς.

26. εἰρήνη δέ. 'But how peace is to be brought about, they care nought,' i. e. in comparison with their own convenience in coming when they choose, and sitting in the best position.—ᾧ πόλις, said as if in despair of the citizens, and in contrast with his own diligence and early arrival for business.—πρώτιστος, 'the very first,' viz. ὡς ἐρῶν εἰρήνης.—ἰοστώων, 'making visits to,' Schol. ἀπλῶς ἐπὶ τοῦ ἐρχόμενος καὶ ἐπανερχόμενος.

30. σκορδινῶμαι, 'I yawn.' Ran. 922, τί σκορδινᾶ καὶ ὄνσφορεῖς;—γράφω, sc. ὑπομνήματα, 'make notes.'—παρατίλλομαι, 'I pull my whiskers,' an action of perplexity or impatience. The word occurs Plat. 168 and elsewhere in a somewhat different sense.—λογίζομαι, 'I reckon up the costs of the war.'

ἀποβλέπων εἰς τὸν ἀγρόν, εἰρήνης ἐρῶν,
 στυγῶν μὲν ἄστν, τὸν δ' ἐμὸν δῆμον ποθῶν,
 ὅς οὐδεπώποτ' εἶπεν, ἄνθρακας πρίω,
 οὐκ ὄξος, οὐκ ἔλαιον, οὐδ' ἦδει πρίω, 35
 ἀλλ' αὐτὸς ἔφερε πάντα χῶ πρίων ἀπῆν.
 νῦν οὖν ἀτεχνῶς ἦκω παρεσκευασμένους
 βοᾶν, ὑποκροῦειν, λοιδορεῖν τοὺς ῥήτορας,
 εἴαν τις ἄλλο πλὴν περὶ εἰρήνης λέγη.
 ἀλλ' οἱ πρυτάνεις γὰρ οὔτοιι μεσημβρινοί. 40
 οὐκ ἠγόρευεν; τοῦτ' ἐκεῖν' οὐ γὰρ 'λεγον'
 εἰς τὴν προεδρίαν πᾶς ἀνὴρ ὡστίζεται.

32. ἀποβλέπων. 'Looking wistfully towards the country.' The citizens were now cooped up in the city, by the order and according to the policy of Pericles, Thuc. II. 14. This not only made provisions and fuel dear, but created a difficulty in finding lodgings (Equit. 793) and caused a scarcity of clothes and other necessaries of life (Equit. 881. Pac. 686) as well as ultimately the fatal plague.

33. στυγῶν μὲν. The Schol. says this verse is ἐκ τραγωδίας. But it is not unlike a διττογραφία or various reading of the preceding verse. See on 96.

34. πρίω, i.e. πρίασο (aorist imper.). The dearness of charcoal is alluded to. Hence ἐγὼ ἀνθρακας παρέξω inf. 891. The demus or ward to which Dicaeopolis professes to belong, Χολλή or Χολλεῖδαι (inf. 406) was, perhaps, like Acharnae, well supplied with charcoal, and had no need to buy it in the market. 'It never saw want,' he adds, with a rather poor pun, 'but it produced

everything of itself, and that saw was far away.' For τὸ πρίω, 'the word buy,' he substitutes ὁ πρίων, expressive of liberation to the feelings. Müller thinks τὸν ἐμὸν δῆμον must mean Acharnae, since that was specially famed for its charcoal. The Schol. too says ἦν γὰρ ὁ Δικαιοπόλις Ἀχαρνεύς. ἦδει gives a better sense, and has more MS. authority than ἦδην, the reading of Elmsley and Dindorf. ἦδη is the more correct form of the first person; and this is Meineke's reading.

37. ἀτεχνῶς, 'having quite made up my mind,' 'having fully resolved.'

40. ἀλλὰ γὰρ, i.e. ἀλλὰ πανστέον' οὔδε γὰρ κ.τ.λ. 'Here come the Prytanes (the Proedri from the Βουλῆ) at noon.' An hyperbole for 'late,' the meeting being ἐωθινή, 20.

42. ὡστίζεται, sup. 24. The scene is acted in the orchestra, into which the magistrates enter σποράδην, the θυμέλη for the time representing the bema.

ΚΗΡ. *πάριτ' εἰς τὸ πρόσθεν,*
πάριθ', ὡς ἂν ἐντὸς ἦτε τοῦ καθάρματος.

ΑΜΦ. *ἤδη τις εἶπε;* ΚΗΡ. *τίς ἀγορεύειν βούλεται;* 45
 ΑΜΦ. *ἐγώ.* ΚΗΡ. *τίς ὦν;* ΑΜΦ. *'Αμφίθεος.*

ΚΗΡ. *οὐκ ἄνθρωπος;* ΑΜΦ. *οὔ,*
ἀλλ' ἀθάνατος. ὁ γὰρ 'Αμφίθεος Δῆμητρος ἦν
καὶ Τριπτολέμου· τούτου δὲ Κελεὸς γίγνεται·
γαμεῖ δὲ Κελεὸς Φαιναρέτην τήθην ἐμήν,

43. *εἰς τὸ πρόσθεν.* 'Pass on to the front; pass on, I say, that you may be within the consecrated boundary.' This formula was used by the crier to bring the people nearer to the speaker, and so as to stand within the line, or magic circle, which had been sprinkled by way of lustration, *ominis gratia*, with the blood of a pig. Cf. Eccl. 128, *ὁ περιστῆταρχος, περιφέρειν χρῆ τὴν γαλήν.* *πάριτ' εἰς τὸ πρόσθεν.* Equit. 751, *ἀλλ' ὡς τὸ πρόσθε χρῆ παρῆναι εἰς τὴν πύκνα.*

45. Amphitheus, a sort of demi-god, as the name implies, introduced for the purpose of representing an impossible speed, and also, as it would seem, for ridiculing the prologues of Euripides, and perhaps the pedigree of Socrates, comes suddenly in, and asks whether any one has yet come forward as a speaker. This is followed by the usual invitation of the crier, to any citizen (exclusive of *ξένοι* and *ἄτιμοι*) to address the meeting. See Eccl. 130. Thesm. 379.

46. *τίς ὦν.* 'Well, who are you?' The question has reference to his qualification as a speaker, and we may suppose it was commonly put to any one seldom seen in the as-

sembly.—*οὐκ ἄνθρωπος;* 'What, not born of man?' He infers this from the name, 'god-like from both parents.' The word is jocosely coined from the more familiar *ἡμίθεος*.

47. *Δῆμητρος.* The Schol. supplies *ἱερεὺς*, not *ἔκγονος*. But it was the *descent* that made him immortal. The metre of this verse is very awkward, and it is not clear whether the initial *a* in *ἀθάνατος* is long or short, and so also in 51, and Av. 1224. In 53 it must be long, unless we read with Brunck *ἀλλ' ὦν ἀθάνατος*. Here Elmsley proposed *ἀλλ' ἀθάνατός γ',* so that the verse may begin with a dactyl. Meineke considers *'Αμφίθεος* corrupt. We might read, *ἀλλ' εἰμ' ἀθάνατος, 'Αμφίθεος, Δημητρὸς ὦν κ.τ.λ.*

49. Phænarete was the name of the mother of Socrates, Plat. Theæt. p. 149, where she is said to have been a midwife. Comparing this passage with Nub. 137, *καὶ φροντίδ' ἐξήμβλωκας ἐξυρημένην,* we may fairly surmise that some satire is intended on the philosopher's low birth. Κελεὸς, see Hom. Hymn. in Cer. 184. Ovid. Fast. iv. 508, 'Quod nunc Cerealis Eleusin, Dicitur hic Celei rura fuisse senis.'

ἐξ ἧς Λυκῖνος ἐγένετ'· ἐκ τούτου δ' ἐγὼ 50
 ἀθάνατός εἰμ'· ἐμοὶ δ' ἐπέτρεψαν οἱ θεοὶ
 σπονδὰς ποιῆσθαι πρὸς Λακεδαιμονίους μόνω.
 ἀλλ' ἀθάνατος ὦν, ἄνδρες, ἐφόδι' οὐκ ἔχω
 οὐ γὰρ διδόασιν οἱ πρυτάνεις. ΚΗΡ. οἱ τοξόται.

ΑΜΦ. ὦ Τριπτόλεμε καὶ Κελεέ, περιόψεσθέ με; 55

ΔΙΚ. ὦνδρες πρυτάνεις, ἀδικεῖτε τὴν ἐκκλησίαν
 τὸν ἄνδρ' ἀπάγοντες, ὅστις ἡμῖν ἤθελε
 σπονδὰς ποιῆσαι καὶ κρεμάσαι τὰς ἀσπίδας.

ΚΗΡ. κάθησο σίγα. ΔΙΚ. μὰ τὸν Ἀπόλλω γὰρ μὲν οὐ,
 ἦν μὴ περὶ εἰρήνης γε πρυτανεύσητέ μοι. 60

52. σπονδὰς ποιῆσθαι, i. e. σπένδεσθαι. Elmsley's alteration, ποιῆσαι, though adopted by Meineke, Müller, and Dr Holden, has little probability. In 57, the active is rightly used with the direct object ἡμῖν. But it is unnecessary to contrast the middle here, used in a periphrastic expression (like ἐργῆν, μνήμην ποιῆσθαι &c.), with the active, where the *modus loquendi* is not the same. See inf. 131, 268. Av. 1599. Lysist. 950, ἀλλ' ὅπως, ὦ φίλτατε, σπονδὰς ποιῆσθαι ψηφιεῖ. Thesm. 1160, εἰ βούλεσθε τὸν λοιπὸν χρόνον σπονδὰς ποιήσασθαι πρὸς ἐμέ, νυνὶ πάρα. See also Thuc. i. 28 fin.

53. ἀθάνατος ὦν. Either 'because I am immortal (and so do not seem to require it),' or 'though I am immortal (and deserve better treatment).' The Schol. refers οὐκ ἔχω to the poverty caused by the war.—ἐφόδια, 'journey-money,' allowance for going to Sparta to make peace. The satire, of course, is directed at the indifference of the authorities in

making peace. Inf. 130, Dicaeopolis gives Amphitheus eight drachmas (five shillings) out of his own means. The satire was felt by the authorities, for the bowmen (police on guard in the assembly) are summoned by the crier to drag away the speaker. Müller remarks "tacere jubetur Amphitheus, quia de pace loquitur." This is somewhat confirmed by what follows. Dicaeopolis mounts the bema, and protests against a citizen being removed because he wished to speak about a truce. ὅστις ἤθελε, *cum voluerit*. Nub. 578, δαιμόνων ἡμῖν μόναις οὐ θέετ' οὐδὲ σπένδετε, αἵτινες τηροῦμεν ὑμᾶς,—where ὡς ἐχρήν must be supplied. Cf. inf. 645.

55. περιόψεσθε, sc. οὕτως απαγόμενον, or ἐλκόμενον. Thesm. 697, τοῦ μόνου τέκνου με περιόψεσθ' ἀποστερουμένην;

59. κάθησο, σίγα, Meineke and Holden, after Bergler; but the vulgate is fully as good.

60. πρυτανεύσητε, 'unless you allow me to speak about peace.' The more common term is χρηματίζου, 'to give leave to bring

ΚΗΡ. οἱ πρέσβεις οἱ παρὰ βασιλέως.

ΔΙΚ. ποίου βασιλέως; ἄχθομαι ἔγὼ πρέσβεσιν
καὶ τοῖς ταῶσι τοῖς τ' ἀλαζονεύμασιν.

ΚΗΡ. σίγα. ΔΙΚ. βαβαιμάξ, ὠκβάτανα, τοῦ σχήματος.

ΠΡ. ἐπέμψαθ' ἡμᾶς ὡς βασιλέα τὸν μέγαν, 65
μισθὸν φέροντας δύο δραχμὰς τῆς ἡμέρας
ἐπ' Εὐθυμένους ἄρχοντος·

ΔΙΚ. οἴμοι τῶν δραχμῶν.

ΠΡ. καὶ δῆτ' ἐτρυχόμεσθα τῶν Καῦστρίων

on a measure,' Meineke has *πρυνανεύητε*. The aorist expresses the complete and final concession.

61. The herald here ushers in certain (pretended) ambassadors from the Persian Court. The scene following is brilliantly witty; the exposure of political incompetence, of fraud, delay, and reckless expense in *πρεσβείαι*, as well as of intrigues with the hated Persian court, is complete, though greatly overdrawn by the natural licence of comedy.

62. *ποίου*. So inf. 109, 'King indeed! For my part (*ἐγώ*, emphatic) I'm sick of envoys, as well as of your peacocks and your specious pretences.'—*τάως*, *τάως*, *φανο*. Some editors give *ταῶσι*, others *ταῶσι*, which latter seems the correct form, though not sanctioned by MSS.

64. *τοῦ σχήματος*. 'What a dress!' A genitive of exclamation not uncommon in Aristophanes, e. g. *Av.* 61, *Ἀπολλων ἀποτρόπαιε, τοῦ χασμήματος*. *Eqnit.* 144, *ὦ Πόσειδόν της τέχνης*. *Inf.* 87, *τῶν ἀλαζονευμάτων*. *ib.* 575, *ὦ Λάμαχ' ἡμῶς, τῶν Νόμων καὶ τῶν Νόχων*. *Vesp.* 161 &c.

66. *φέροντας*, 'getting.' So

Oed. Col. 5, *τοῦ μικροῦ δ' ἐτι μείον φέροντα*. 'Two drachmas, or eighteen pence, per day, for an ambassador, was a small enough pay; but for *eleven* years (Euthymenes was Archon *b. c.* 437) the sum total was considerable. Müllerwell compares *Dem. de Fals. Leg.* p. 390, *τρεις μῆνας ὅλους ἀποδημήσαντες καὶ χιλίας λαβόντες δραχμὰς ἐφόδιον παρ' ὑμῶν*, where the whole sum is mentioned which was assigned for ten *πρέσβεις*, a little over a drachma each *per diem*.

68. *καὶ δῆτα*, 'and I can tell you.' Cf. 142, *Vesp.* 13, *καὶ δῆτ' ὄναρ θαυμαστόν εἶδον ἀρτίως*. The MSS. give *διὰ τῶν Καῦστρίων πεδίων*, but the *Rav. MS.* has *παρὰ* for *διὰ*. This shows that the preposition is an insertion. 'We pined for those fair plains by the Cayster,' like *σοῦ τρυχόμεθ' ἤδη*, *Pae.* 989.—*ἐσκηνημένοι*, 'sheltered from the sun, as we reposed comfortably on well-stuffed carriages, poor wretches that we were!' The last word, *homines periditi*, is an admirable satire on the easy way in which the task was performed. The *σκηναὶ τροχίλατοι* of *Aesch.* *Pers.* 1001 seem to be meant, —

πεδίῳ ὄδοιπλανοῦντες ἐσκηνημένοι,
 ἐφ' ἄρμαμαξῶν μαλθακῶς κατακείμενοι, 70
 ἀπολλύμενοι. ΔΙΚ. σφόδρα γὰρ ἐσωζόμεν ἔγῳ
 παρὰ τὴν ἔπαλξιν ἐν φορυτῷ κατακείμενος.

ΠΡ. ξενιζόμενοι δὲ πρὸς βίαν ἐπίνομεν
 ἐξ ὑαλίνων ἐκπωμάτων καὶ χρυσιδῶν
 ἄκρατον οἶνον ἠδύν. ΔΙΚ. ὦ Κραναὰ πόλις, 75
 ἄρ' αἰσθάνει τὸν κατάγελων τῶν πρέσβεων;

ΠΡ. οἱ βάρβαροι γὰρ ἄνδρας ἠγοῦνται μόνους
 τοὺς πλείστα δυναμένους φαγεῖν τε καὶ πιεῖν.

ΔΙΚ. ἡμεῖς δὲ λαικαστὰς τε καὶ καταπύγονας.

ΠΡ. ἔτει τετάρτῳ δ' εἰς τὰ βασιλείῃ ἤλθομεν 80

probably the cars with umbrellas, so often seen in Assyrian sculptures. The ἄρμαμαξα was properly a car used for conveying women, and like the Roman *carpentum* fitted with comfort and elegance.

71. ἐσωζόμεν. Said aside and in bitter irony. 'Aye! no doubt I was particularly well off, who had to lie on a straw mat by the battlement!' i.e. as guard on some wall. The verb is used in contrast with ἀπολλύμενοι, and κατακείμενος is purposely repeated. For γὰρ Meineke reads τᾶρ', much to the detriment of the metre, and with no improvement to the sense. Müller and Dr Holden give σφόδρα γ' ἄρ' with Brunck. (The Schol. has ἐσωζόμεν ἄρα ἔγῳ, but only by his own way of bringing out the sense.)—φορυτῷ, cf. inf. 927. The στιβάς, or bed of leaves, moss, &c. was much the same thing; see Pac. 348, Thuc. vii. 28, ἀντὶ τοῦ πόλις εἶναι φρουρίον κατέστη πρὸς γὰρ τῇ ἐπάλξει τὴν μὲν ἡμέραν κατὰ διάδοχὴν οἱ Ἀθηναῖοι

φυλάσσουντες—ἐταλαιπωροῦντο.

73. πρὸς βίαν. Another stroke of satire, as if to enhance the hardship, again spoken aside.

76. ἄρα, ποῖνε. 'O city of dolts, don't you see how these envoys are mocking you?' Κραναὰ, an old epithet derived from the rock on which the ancient city stood. Similarly πάτερ ἡμέτερε Κρονίδη, Vesp. 652. Cf. Lysist. 480, ὅτι βουλόμενοί ποτε τὴν Κραναὰν κατέλαβον.

78. πλείστα. Tac. Ann. xi. 16, 'saepius vinolentiam ac libidines, grata barbaris, usurpans.' Ran. 740, πῶς γὰρ οὐχὶ γεννάδας, ὅστις γε πίνειν οἶδε καὶ βινεῖν μόνον; The reading here is somewhat doubtful, the MSS. having καταφαγεῖν τε καὶ πιεῖν. Elmsley reads δυνατούς.

79. ἡμεῖς δέ. Scil. ἄνδρας ἠγοῦμεθα. 'We are no better than the Persians in our estimate of the manly character. With us the greatest beast makes the greatest man.'—ἀνὴρ often has the sense of 'a man indeed,' as in Equit. 179. Soph. Oed. Col. 393.

ἀλλ' εἰς ἀπόπατον ὄχετο, στρατιῶν λαβῶν,
 κᾶχεζεν ὀκτῶ μῆνας ἐπὶ χρυσῶν ἑρῶν.

ΔΙΚ. πόσου δὲ τὸν πρωκτὸν χρέιου ξυνήγαγεν;

ΠΡ. τῇ πανσελήνῳ κᾶτ' ἀπῆλθεν οἴκαδε.

εἶτ' ἐξέμιζε, παρετίθει θ' ἡμῖν ἔλους 85
 ἐκ κριβάνου βοῦς. ΔΙΚ. καὶ τίς εἶδε πρόποτε
 βοῦς κριβανίτας; τῶν ἀλαζονευμάτων.

ΠΡ. καὶ ναὶ μὰ Δί' ὄρνιν τριπλάσιον Κλεωνύμου
 παρέθηκεν ἡμῖν ὄνομα δ' ἦν αὐτῷ φέναξ.

ΔΙΚ. ταῦτ' ἄρ' ἐφενάκιζες σύ, ἐνὸ δραχμᾶς φέρων. 90

ΠΡ. καὶ νῦν ἄγοντες ἤκομεν Ψευδαρτάβαν,

81. *στρατιῶν λαβῶν.* The most ordinary domestic matters must be performed by his Persian majesty with state ceremony and consequent delay. The 'golden mounts' (with a not very refined allusion) have primary reference to Persian wealth. Ran. 483, ὦ χρυσοῖ θεοί, ἐνταῦθ' ἔχεις τὴν καρδίαν;

83. *πόσου χρόνον.* 'And pray how long was it before he concluded that business?' For this genitive of time with an interrogative cf. Aesch. Ag. 269, πόσου χρόνον δὲ καὶ πεπύρωται πόλις;—*πρωκτὸν, παρ' ὑπόνοιαν* for τὸν στρατὸν (Schol.).

84. *τῇ πανσελήνῳ.* A joke on the selection of a well-omened day for making an expedition. Elmsley gives these words interrogatively to Dicaeopolis.—*κᾶτα*, as *ἄτα* next following, marks the stages of delay and the succession of domestic events before any political business could be transacted.

85. *ἔλους ἐκ κριβάνου.* 'Roasted whole in (taken out of) the oven.' This would seem, from Herod. i. 133, to have really

been a Persian custom; on birthdays, says the historian, οἱ εὐδαίμονες αὐτῶν βοῦν καὶ ἵππων καὶ κάμηλον καὶ ὄνον προτιθέαται, ἔλους ὀπτοῦς ἐν καμίνοισι. Ran. 506, βοῦν ἀπηθράκιζ' ὄλον.

86. *καὶ τίς.* 'Why, surely no one ever yet saw *oxen* baked in an oven!' i.e. though *ἄρτος κριβανίτης* is common enough. Cf. inf. 1123.

88. *ὄρνιν.* There seems an allusion to a 'peacock-feast.'—*τριπλάσιον*, 'thrice as big as,' *triplo maiorem*; on which notion of comparison the genitive depends. Equit. 718, αὐτὸς δ' ἐκείνου τριπλάσιον κατέσπικας.—*Κλεωνύμου*, a big burly coward, often satirized as a shield-dropper. He is called *μέγας* in Vesp. 592, δεῖλόν καὶ μέγα in Av. 1477.

89. *φέναξ*, 'humbug,'—a play, perhaps, on *φοίνιξ*.

90. *ταῦτ' ἄρα.* 'So this is the way in which you humbugged us, with your two drachmas a-day!' See on 990.

91. *Ψευδαρτάβαν*, 'Sham-Artabas,' is a clever compound in imitation of Persian names com-

τὸν βασιλέως ὀφθαλμόν. ΔΙΚ. ἐκκόψειέ γε κόραξ πατάξας, τὸν τε σὸν τοῦ πρέσβευς.

ΚΗΡ. ὁ βασιλέως ὀφθαλμός. ΔΙΚ. ὦναξ Ἡράκλεις πρὸς τῶν θεῶν, ἄνθρωπε, ναύφρακτον βλέπεις, ἢ περὶ ἄκραν κάμπτων νεώσοικον σκοπεῖς; 96 ἄσκωμ' ἔχεις που περὶ τὸν ὀφθαλμόν κάτω.

ΠΡ. ἄγε δὴ σὺ, βασιλεὺς ἅττα σ' ἀπέπεμψεν φράσον

λέξοντ' Ἀθηναίοισιν, ὦ Ψευδαρτάβα.

ΨΕΥΤ. ἰαρταμὸν ἔξαρχας ἀπισσόνα σάτρα. 100

mencing with *ἀρτ*, as Ἀρτεμ-
βάρης, Ἀρτάβαζος, Ἀρτάμης, Ἀρ-
σάμης. The title of 'King's
Eye,' or prime minister, in it-
self a genuine one (Aesch. Pers.
980, Herod. i. 114), is turned
into ridicule by the use of a
mask like the face of a Cyclops.

93. κόραξ. 'May a crow
strike and knock it out, and
yours too, who call yourself his
envoy.' For τὸν τε σὸν (MSS.
τὸν γε σὸν) compare inf. 338.
Soph. El. 1416, εἰ γὰρ Αἰγίσθω
θ' ὀμοῦ, i. e. εἴθε σοι (θάνατος
ἔλθοι) Αἰγίσθω τε. Oed. R. 1001,
πατρός τε χρήζων μὴ φονεὺς εἶναι,
γέρον. Eur. Med. 982, πείσει χά-
ρις ἀμβροσίατ' αὐτὰ πέπλου χρυσό-
τευκτόν τε στέφανον περιθέσθαι.

95. ναύφρακτον βλέπεις; 'Art
looking for a naval camp?'
The joke turns on the man's
mask, on which was painted a
huge eye, and this is compared
to the eye on the prows of boats
(Aesch. Suppl. 716), by which
they were supposed to see their
way into harbour (*πρῶρα quasi
a προορᾶν*). There is probably
a double sense in βλέπεις, 'do
you see the coast lined with
ships?' and 'you look quite
naval!' or 'like one who has a

fleet to protect him,' i. e. like the
holes in the sides of a trireme
from which the oars are ex-
tended. Cf. Equit. 567, πεζαῖς
μάχαισιν ἐν τε ναυφράκτω στρα-
τῷ πανταχοῦ νικῶντες. Inf. 254,
βλέπουσα θυμβροφάγον. Vesp.
643, σκῆτη βλέπειν. Schol. ναύ-
φρακτον, ἧτοι ναύσταθμον.

96. νεώσοικον, 'a dock-yard,'
viz. to be repaired in. Mr
Hailstone suggests that this line
is a variant on the preceding.

97. ἄσκωμα. The leather
flap was so called which kept
the water out of the port-hole.
Hesych. δερμάτιον δ' ἐν ταῖς τριή-
ρεσιν ἔχουσιν. Schol. ἄσκωμα ὁ
ἰμάς ὁ συνέχων τὴν κώπην πρὸς
τῷ σκαλμῷ. Ran. 364, ἀσκώ-
ματα καὶ λῖνα καὶ πίτταν διαπέμ-
πων εἰς Ἐπίδανρον.—κάτω, the
strap is supposed to hang down,
and he compares the man's
square plaited beard to it. 'I
suppose this is an oar-strap
that you have about your eye
and hanging below.'

100. The Athenian who acts
the part of 'Sham-Artabas'
has got up a few words in-
tended to sound like Persian,
but which appear in fact to be
broken Greek. Mr Walsh ren-

ΠΡ. ξυνήκαθ' ὃ λέγει; ΔΙΚ. μὰ τὸν Ἀπόλλω ἄ γὰ
μὲν οὐ.

ΠΡ. πέμψειν βασιλέα φησὶν ὑμῖν χρυσίον.
λέγε δὴ σὺ μείζον καὶ σαφῶς τὸ χρυσίον.

ΨΕΥ. οὐ λῆψι χρῦσο, χαυνόπρωκτ' Ἴαον, αἶ.

ΔΙΚ. οἴμοι κακοδαίμων, ὡς σαφῶς. ΠΡ. τί δαὶ λέγει;

ΔΙΚ. ὃ τι; χαυνοπρώκτους τοὺς Ἴάονας λέγει, 106
εἰ προσδοκῶσι χρυσίον ἐκ τῶν βαρβάρων.

ΠΡ. οὐκ, ἀλλ' ἀχάνας ὅδε γε χρυσίου λέγει.

ΔΙΚ. ποίας ἀχάνας; σὺ μὲν ἀλαζῶν εἶ μέγας.
ἀλλ' ἄπιθ'. ἐγὼ δὲ βασανιῶ τοῦτον μόνος. 110
ἄγε δὴ σὺ φράσον ἐμοὶ σαφῶς πρὸς τουτονί,

ders it "Him just-enow begin to pitchoney Unzoundy;" and the words *may* be taken to mean that the King is patching up some old ships to send aid to the Athenians, or that he advises them to do the same to their own navy. The reading ἀναπίσσομαι, however, has no MSS. authority; most copies have ἐξαρχῶν ἀπίσσομαι, Rav. ἐξαρχῶν ἀπίσσομαι.

101. ὃ λέγει, viz. that a fleet is coming to aid you. But φησὶν, 'he says,' seems in fact to mean 'he has to say,'—unless the joke turns on the arbitrary interpretation of the above words. Nothing in the former verse alludes to gold, while οὐ λῆψι χρῦσο, "no gettey goldey" (Walsh), by a facetious mistake, negatives the very promise the envoy was instructed to give. Diacopolis, however, especially notices the οὐ, and takes it as a definite refusal.

104. Ἴαον αἶ, Schol., who takes it for a barbaric pronunciation of οὐ. It may mean 'a

second time,' as you have done before. Commonly, Ἴαοναῦ, which Meineke thinks should be retained. The form Ἴαόνων (gen.) occurs in Aesch. Pers. 1011.

106. χαυνοπρώκτους really means χαυνοπολίτας (inf. 635), vain and puffed up with conceit.

108. ἀχάνας, meant to be the true interpretation of χαῦνος in the compound, refers to a Persian measure of 45 medimni. Hesych. ἀχάνας· τινὲς μὲν Περσικὰ μέτρα, Φανόδημος δὲ κίστας, εἰς αἷς κατετίθεντο τοὺς ἐπισιτισμοὺς οἱ ἐπὶ θεωρίας στελλόμενοι.

109. ποίας. See 62.

111. πρὸς τουτουί. Some understand ἰμάντα, and supply βλέπων, 'keeping your eye on this strap, that I may not (viz. if you lie) flog you scarlet.' Or (with Reiske, who is followed by Meineke, Müller, and Holden) πρὸς τουτουί, *ego te adiuro per hanc scuticam*. The Schol. explains it, 'tell it to me here;' ἀντὶ τοῦ, πρὸς ἑμαυτίν, but this should rather be πρὸς τόνδε. It

ἵνα μὴ σε βάψω βάμμα Σαρδιανικόν·
 βασιλεὺς ὁ μέγας ἡμῖν ἀποπέμψει χρυσίον;—
 ἄλλως ἄρ' ἐξαπατώμεθ' ὑπὸ τῶν πρέσβεων;—
 Ἑλληνικόν γ' ἐπένευσαν ἄνδρες οὐτοί, 115
 κοῦκ ἔσθ' ὅπως οὐκ εἰσὶν ἐνθένδ' αὐτόθεν.
 καὶ τοῖν μὲν εὐνούχοιν τὸν ἕτερον τουτονὶ
 ἐγῶδ' ὅς ἐστι, Κλεισθένης ὁ Σιβυρτίου.
 ὦ θερμόβουλον πρωκτὸν ἐξυρημένε,
 τοιοῦνδε δ', ὦ πίθηκε, τὸν πάγων' ἔχων 120

seems simpler to take τουτονὶ for the ambassador, who has introduced Pseudartabas. 'Tell me plainly, and look your master in the face, that I may not flog you.' Thus we may supply τετραμμένος.—Σαρδιανικόν, the φοινικὶς or red dye made from the Kermes oak, at Sardis. Pac. 1173, τοὺς λόφους ἔχοντα καὶ φοινικίδ' ὀξεῖαν πάνυ, ἦν ἐκείνους φησὶν εἶναι βάμμα Σαρδιανικόν.

113. At the question here asked, 'Will the King send us money?' the man shakes his head; at the next, 'Are we then deceived?' he nods assent. In the MSS. ἀνανεύει and ἐπινεύει are added as stage notes (παρεπιγραφαὶ) to these verses respectively. See Aesch. Eum. 117 seqq.

115. ἄνδρες. The plural may indicate that the envoy and Pseudartabas were acting in collusion. Perhaps however the two pretended eunuchs are included, inf. 117, the envoy being avowedly an Athenian. Dicaeopolis shrewdly detects the peculiar fashion of the Greek nod of assent and dissent, and boldly asserts that they are both Athenians in disguise. By ἀνανεύει a throwing back of the

head was expressed (which is said to be the custom of some modern Greeks), the contrary motion, ἐπινεύειν, being the same as we still use in nodding assent. See inf. 611. In Eccl. 72, κατανεύειν means 'to assent.'

116. ἐνθένδε, ex hac ipsa urbe.

118. ὅτι ἐστὶ Meineke, the MS. Rav. having ὅστις ἐστὶ. The change seems a bad one. The Greeks commonly say οἶδα (αὐτόν) ὅς ἐστὶ, but οὐκ οἶδα τίς or ὅστις ἐστὶ.—Kleisthenes, a man of disreputable character, and ridiculed for shaving his beard (Equit. 1374. Nub. 355. Thesm. 235, 575. Ran. 48, 422), is here chosen as about the last man who should play the part of a eunuch, since eunuchs do not grow beards at all.

119. The MSS. give ἐξυρημένε, and the Schol. quotes ὦ θερμόβουλον σπλάγχχνον as from the Medea of Euripides, where the words do not occur.

120. τὸν πάγων' ἔχων. The joke consists in his having no beard, because he had shaved it off. The Schol. says this is a parody on a verse of Archilochus, ending with τὴν πυγὴν

εἰνούχος ἡμῖν ἦλθες ἐσκευασμένος ;
ὁδὶ δὲ τίς ποτ' ἐστίν ; οὐ δῆπου Στράτων :

ΚΗΡ. σίγα, κάθιζε.

τὸν βασιλέως ὀφθαλμὸν ἢ βουλήν καλεῖ
εἰς τὸ πρυτανεῖον.

ΔΙΚ. ταῦτα δῆτ' οὐκ ἀγχόνῃ ;
κάπειτ' ἐγὼ δῆτ' ἐνθαδὶ στραγγεύομαι ; 126
τοῖς δὲ ξενίζειν οὐδέποτε γ' ἴσχει θύρα.
ἀλλ' ἐργάσομαί τι δεινὸν ἔργον καὶ μέγα.
ἀλλ' Ἀμφίθεός μοι ποῦ 'στιν ;

ΑΜΦ. οὔτοσὶ πάρα.

ΔΙΚ. ἐμοὶ σὺ ταυτασὶ λαβὼν ὀκτώ δραχμὰς 130
σπονδὰς ποιησαὶ πρὸς Λακεδαιμονίους μόνῳ
καὶ τοῖσι παιδίοισι καὶ τῇ πλάτιδι·

ἔχων. The same applies to Strato, who is mentioned as ἀγένοιος together with Kleisthenes in Equit. 1374. Both here are satirised for their effeminate look.

125. ἀγχόνῃ, i.e. ἀγχόνῃς ἄξια. At these words the pretended envoys leave the stage.

126. κάπειτα κ.τ.λ. 'And so, it seems, I have to dally and waste the day here, while they are never kept waiting at the door for their dinner.' Such seems the sense, though the words are rather obscure, and it appears best to omit the note of interrogation usually placed at στραγγεύομαι. ἴσχει τὴν θύραν καὶ ξενίζειν πρέσβεις. Cf. Nub. 131, τί ταῦτ' ἔχων στραγγεύομαι, ἀλλ' οὐχὶ κόπτω τὴν θύραν ; There is some probability in the conjecture of Blaydes, τοὺς δὲ ξενίζει (sc. ἢ βουλήν) οὐδέποτε ἴσχει τῇ θύρᾳ, the ablative being the usual construction ; see on Aesch. Cho. 560, and Vesp. 334,

775. *Exclusus fore*, Hor. Sat. i. 2. 67. The Schol. however quotes from Eupolis *νῆ τὸν Ποσειδῶ, οὐδέποτε ἴσχει ἡ θύρα.*

128. δεινὸν ἔργον, viz. the making a truce, or rather, perhaps, a special truce.

130. ἐμοὶ σὺ. Both words are emphatic. 'I will have a truce, if the rest will not ; and you shall make it for me, since the ambassadors have failed.'—ὀκτώ δραχμὰς, a small ἐφόδιον, (sup. 53, 66) in contrast with the money wasted by the πρέσβεις, v. 67.

131. ποίησον Elmsley, Meineke, Holden, Müller against the MSS. See on 52. The ἐμοὶ may be the dative after *ποιήσω*.

132. τῇ πλάτιδι, i.e. τῇ ἀλόχῳ, from *πελάζειν*. Hesych. *πλάτιν· γυναῖκα· πλάτιν ἢ γυναῖκα*. E. and L. rarely rare terms for a wife are *τάλις* (Soph. Ant. 629) and the Homeric *δαρ*, said to be connected with *εἶρα*ν.

ὑμεῖς δὲ πρεσβεῖσθε καὶ κεχήνετε.

ΚΗΡ. προσίτω Θέωρος ὁ παρὰ Σιτάλκους. ΘΕΩ. ἰδί.

ΔΙΚ. ἕτερος ἀλαζῶν οἶτος εἰσκηρύττεται. 135

ΘΕΩ. χρόνον μὲν οὐκ ἂν ἤμεν ἐν Θράκη πολύν,

ΔΙΚ. μὰ Δι' οὐκ ἂν, εἰ μισθὸν γε μὴ ἔφeres πολύν.

ΘΕΩ. εἰ μὴ κατένιψε χιόνι τὴν Θράκην ὅλην,

καὶ τοὺς ποταμοὺς ἔπηξ' ὑπ' αὐτὸν τὸν χρόνον,

ὅτ' ἐνθαδὶ Θεόγυις ἠγωνίζετο. 140

τοῦτον μετὰ Σιτάλκους ἔπινον τὸν χρόνον

133. ὑμεῖς, sc. οἱ Ἀθηναῖοι. 'Do you go on sending envoys and gaping like fools,' viz. with stolid admiration of Persian wealth and parade. The MSS. and the Schol. give *κεχήνατε*, the imperative of the perfect, but Elmsley and others read *κεχήνετε* (the present imp. from a reduplicated form *κεχήνω*), on the authority of Herodian ap. Bekk. Anecd. p. 1287; and this is better suited to the context, which implies duration.

134. Θέωρος. This is the man who is in several places satirised as a κόλαξ, Vesp. 42, 599, 1236, and a perjurer, Nub. 400. It may be doubted if he was really an envoy to Thrace; it was enough to hold him up as an ἀλαζῶν, 'an impostor,' like the other πρέσβεις.—Σιτάλκους, from Sitalces son of Teres, and king of the Thracian Odrysae. He had made a treaty with the Athenians B.C. 431, and they in return had presented his son Sadocus with the citizenship (inf. 145). See Thuc. II. 29, and IV. 101, where the death of Sitalces B.C. 424 is recorded. Theorus therefore is represented as having been absent *sic* years, which he

justly calls πολύν χρόνον.—εἰσκηρύττεται, 'is being ushered in,' by the public crier before the Assembly.—This, like most of the remarks of Dicaeopolis, is supposed to be said aside, or indignantly addressed to himself.

136—7. πολύν at the end of both lines has a special sense: 'the delay would not have been great if the pay had not been great.'

138. κατένιψε, 'if it had not snowed over all Thrace,'—the agent being omitted from its indefiniteness. — τὴν Θράκην ὅλην, the usual idiom, not τὴν ὅλην. Θρ. or ὅλην. τὴν Θρ. So τὴν νύχθ' ὅλην, Eccl. 39. Inf. 160. τὴν λόχμην ὅλην, Av. 224, but ὅλην τὴν νύκτα Eccl. 1099. So too ἡ πόλις πᾶσα is more common than πᾶσα ἡ πόλις.

140. ἐνθαδὶ, here at Athens; so that his ψυχρότης as a tragic poet (sup. 11) exercised a physical effect at a great distance. An excellent joke, not at all improved by assigning the sentence ὑπ' αὐτὸν κ.τ.λ. to Dicaeopolis, with Nauck, Meineke, Holden, and Müller. The envoy, having returned, may be supposed to know the dates of both events.

141. ἔπινον. He should have

καὶ δῆτα φιλαθήναιος ἦν ὑπερφυῶς,
 ἰμῶν τ' ἐραστῆς ἦν ἀληθῆς, ὥστε καὶ
 ἐν τοῖσι τοίχοις ἔγραφ', Ἀθηναῖοι καλοί.
 ὁ δ' υἱός, ὃν Ἀθηναῖον ἐπεποιήμεθα, 145
 ἦρα φαγεῖν ἀλλᾶντας ἐξ Ἀπατουρίων,
 καὶ τὸν πατέρ' ἠντιβόλει βοηθεῖν τῇ πάτρᾳ·
 ὁ δ' ὤμοσε σπένδων βοηθήσειν, ἔχων

said *ἐπρασσον*, 'I was transacting business,' 'but he changes the word in reference to the *Thracia amystis*, Hor. Carm. i. 36. 14. Eur. Rhes. 419. As the singular is here used, but the plural in 136, Müller follows Blaydes in his needless alteration *οὐκ ἀπῆν ἄν* (which is defensible, though the Greeks prefer *οὐκ ἄν ἀπῆν*), and Meineke proposes (but fortunately does not adopt) *χρόνον μὲν οὐκ ἔγωγ' ἄν ἢ ἔν Θράκη πολύν*. There is not the slightest difficulty in the plural. Every ambassador would have some attendants at least, if there were not several *πρέσβεις*.

142. *καὶ δῆτα*. 'And indeed;' 'and I can tell you,' &c. Cf. 68. Eccl. 378. Soph. Ant. 449, *καὶ δῆτ' ἐτόλμας τοῦσδ' ὑπερβαίνειν νόμους*; i. e. *κάπειτα*, 'and did you nevertheless,' &c.

143. *ἀληθῆς, σαφῆς*, a true and sincere friend. A satire, perhaps, on a somewhat questionable alliance, the proof of the sincerity consisting in scribbling on the walls 'Athens for ever!' A. Müller, while he reads *ἀληθῶς* on Dobree's conjecture (*ὡς ἀληθῶς*), well compares Eur. Suppl. 867, *φίλος τ' ἀληθῆς ἦν φίλοις*. Dr Holden also follows Dobree.

144. *καλοί*. On Greek vases we not unfrequently find a

figure with a name and *καλῆ* or *καλὸς* added in compliment. Lovers used thus to express their sentiments on walls or doors; cf. Vesp. 97.

145. *ἐπεποιήμεθα*, in the medial sense, 'whom we had adopted as an Athenian citizen.' See Thue. ii. 29. His name was Teres, according to some. (Schol.)

146. *φαγεῖν ἀλλᾶντας*, 'to eat black-puddings,' i. e. to be present at the feast of the Apaturia, when the infant sons of citizens were enrolled in the *φρατρίαι*. 'Apaturia hoc loco commemoratur, quum Sadoeus quasi Atheniensis modo natus sit; jocus in eopotissimum quaerendus est, quod Sadoeus more puerorum maxime gaudet insiciis, de quibus ei narratum est.' Müller.

147. *τῇ πάτρᾳ*. His adopted country Athens. — *ἠντιβόλαι* Cobet, whom Meineke, Müller and Holden follow. See on Aesch. Agam. 1116. Eum. 604.

148. *ὁ δὲ*, the father, Sitaces. He would bring, he said, so large a force into Attica that the Athenians should compare them to locusts. The answer of Diacopolis shows that he regarded Thracian auxiliaries in the light of an invading pest in so poor a land as Attica.

στρατιὰν τοσαύτην ὥστ' Ἀθηναίους ἐρεῖν,
ὅσον τὸ χρῆμα παρνόπων προσέρχεται. 150

ΔΙΚ. κάκιστ' ἀπολοίμην, εἴ τι τούτων πείθομαι
ὦν εἶπας ἐνταυθοῖ σύ, πλὴν τῶν παρνόπων.

ΘΕΩ. καὶ νῦν ὅπερ μαχιμώτατον Θρακῶν ἔθνος
ἔπεμφεν ὑμῖν. ΔΙΚ. τοῦτο μὲν γ' ἤδη σαφές.

ΚΗΡ. οἱ Θραῖκες ἴτε δεῦρ', οὓς Θέωρος ἤγαγεν. 155

ΔΙΚ. τουτὶ τί ἐστὶ τὸ κακόν;

ΘΕΩ. Ὀδομάντων στρατός.

ΔΙΚ. ποίων Ὀδομάντων; εἶπέ μοι, τουτὶ τί ἦν;

(τίς τῶν Ὀδομάντων τὸ πέος ἀποτεθρίακεν;)

ΘΕΩ. τούτοις ἐάν τις δύο δραχμὰς μισθὸν διδῶ,
καταπελτάσονται τὴν Βοιωτίαν ὅλην. 160

ΔΙΚ. τοισδὶ δύο δραχμὰς (τοῖς ἀπεψωλημένοις;)
ὑποστένοι μέντ' ἂν ὁ θρανίτης λεῶς,

153. καὶ νῦν. 'And accordingly,'—a formula often used when a practical illustration is given of some assertion made. See on Aesch. Ag. 8. Prom. 287. We must suppose that a glimpse is given to the spectators of a half-clad barbarian host, supplied by a secondary or supernumerary Chorus who afterwards impersonate the λόχοι of Lamachus, inf. 575, and again the attendants on the Boeotian, 862. A similar usage prevailed in tragedy, e.g. the body-guards of Theseus and of Creon, in Oed. Col. 826, as K. O. Müller has shown in his *Dissertations on the Eumenides*.

154. τοῦτο μὲν. That they are μαχιμώτατοι. They show fight, perhaps, in attempting to get the provisions of Dicaeopolis, an attack which he compares to locusts devastating a

crop, v. 164.—ἤδη, i.e. 'already' from their present action. Porson and Elmsley ἤδη, which quite alters the sense.

158. ἀποθρίαξεν, 'to un-fig-leaf' (θρίον), refers to the appearance of the barbarians in an exaggerated phallic costume, ἀπεψωλημένοι, such as that described in Nub. 538. Hesych. ἀποτεθρίακεν· ἀποπιφύλλικεν, ἀπεκάθαρκεν. ἡ δὲ μεταφορὰ ἀπὸ τῶν συκοφύλλων (συκολόγων?).

159. ἐάν τις. The joke consists in the cool request to pay these barbarians at the same rate as the effective native hoplites, Thuc. vi. 31, vii. 27. For ἀπεψ. cf. Plut. 295, where the term is applied to he-goats or satyrs. Inf. 592.

162. θρανίτης λεῶς. 'Jack Tar,' as we should say, the rower on the highest seat being here named for the general body. Schol. ἐκ μέρους τὸ πᾶν εἶπε.

ὁ σωσίπολις. οἶμοι τάλας, ἀπόλλυμαι,
 ὑπὸ τῶν Ὀδομάντων τὰ σκόροδα πορθοῦμενος.
 ΘΕΩ. οὐ καταβαλεῖτε τὰ σκόροδ' ; ᾧ μοχθηρὲ σύ,
 οὐ μὴ πρόσει τούτοισιν ἐσκοροδισμένοις; 166
 ΔΙΚ. ταυτὶ περιείδεθ' οἱ πρυτάνεις πάσχοντά με
 ἐν τῇ πατριδι καὶ ταῦθ' ὑπ' ἀνδρῶν βαρβάρων;
 ἀλλ' ἀπαγορεύω μὴ ποιεῖν ἐκκλησίαν
 τοῖς Θραξι περὶ μισθοῦ· λέγω δ' ὑμῖν ὅτι 170
 διοσημία ἔστι καὶ ῥανὶς βέβληκέ με.

From the exploit at Salamis the epithet *σωσίπολις* is given.—*ὑποστένει*, 'would grumble, would sigh in secret,' viz. if barbarians got better pay than themselves (four obols per diem). There is doubtless a play on the word *στένειν* and *στεναγμός* expressing (like *gemitus* and *ingemere*) the hard breathing caused by exertion. So the crew in Eur. *Iph. T.* 1390 rowed with all their force, *στεναγμὸν ἠδὲν ἐκβρυχώμενοι*. In *Vesp.* 180 an overweighted donkey is said *στένειν* as he walks.

164. *πορθοῦμενος*. A word is used applicable to the ravages of an *ἐσβλή*. The custom of the country folk was to bring some slight refreshment to the assembly. *Ecc.* 307, *ἦκεν ἕκαστος ἐν ἀσκιδίῳ φέρων πιεῖν ἅμα τ' ἄρτον καὶ δύο κρομμύω καὶ τρεῖς ἂν ἐλάας*.

165. *οὐ καταβαλεῖτε*. 'Put those leeks down (drop them), I say!' *Pac.* 1124, *οὐ καταβαλεῖς τὰ κῶδι' ᾧ θυπόλε;* There seems no reason why these words should be given to *Dicaeopolis*, against the MSS. and the express note of the Schol. ὁ *Θέωρος ἐπιπλήττει τοῖς βαρβάροις*

ἀρπάξουσι τὰ σκόροδα, καὶ τῷ Δικαιοπόλει ὁμοίως ἐπιπλήττει ἐπιπλήττει αὐτούς.

166. *οὐ μὴ πρόσει;* 'Don't come near these fellows when they have been primed with garlic,' like fighting-cocks. Cf. *Equit.* 494, *ἦν ἄμεινον, ᾧ τάν, ἐσκοροδισμένος μάχη*. *Ibid.* 946, *σύ δ', ᾧ Πασφλαγών, φάσκων φιλεῖν μὴ ἐσκοροδίσας*.

167. *περιείδετε, περιοράτε*, 'do you allow me to be so treated in my own country?' The Athenian jealousy of foreign interference is appealed to as a motive for protection.

169. *ποιεῖν*, 'to hold an assembly.' *Equit.* 746, *ποιήσας αὐτίκα μάλ' ἐκκλησίαν*. *Thesm.* 300, *ἐκκλησίαν τήνδε καὶ σύνοδον τήν νῦν κάλλιστα καὶ ἄριστα ποιήσαι*.

171. *διοσημία*. In a country where a casual shower of rain or a thunderstorm was less common than with us, it was regarded as a portent of sufficient moment to break up an assembly. See *Nub.* 582, *ἦν γὰρ ἢ τις ἔξοδος μηδεὶ ξὺν νφ. πῶς ἂν ἀρῶσιν ἢ ἐλάσιν*. As any citizen could assert that he had felt a drop of rain, we

ΚΗΡ. τοὺς Θραῆκας ἀπιέναι, παρεῖναι δ' εἰς ἔννην.
οἱ γὰρ πρυτάνεις λύουσι τὴν ἐκκλησίαν.

ΔΙΚ. οἴμοι τάλας, μυττωτὸν ὅσον ἀπώλεσα.
ἀλλ' ἐκ Λακεδαίμονος γὰρ Ἀμφίθεος ὀδί. 175
χαῖρ', Ἀμφίθεε.

ΑΜΦ. μήπω, πρὶν ἂν γε στῶ τρέχων
δεῖ γὰρ με φεύγοντ' ἐκφυγεῖν Ἀχαρνεάς.

ΔΙΚ. τί δ' ἔστιν;

ΑΜΦ. ἐγὼ μὲν δευρό σοι σπονδάς φέρων
ἔσπευδον οἱ δ' ὄσφροντο πρεσβῦταί τινες
Ἀχαρτικοί, στιπτοὶ γέροντες, πρίνινοι, 180

may presume that, as here, it was often used as a political shift.

172. εἰς ἔννην. 'The day after to-morrow.' The short interval is perhaps intended to show that the matter would be pressed. The origin of the phrase is uncertain, as also its connection with ἔννη (ἐνη) καὶ νέα, Nub. 1171, and the *asper* or *lenis spiritus*.

173. λύουσι. The pretended assembly now breaks up, and Dicaeopolis is left alone on the stage, to lament the plunder of his scant stock of provisions, which he calls *μυττωτὸν*, a kind of herb-pottage, *Equit.* 771. *Pae.* 273. *Virg. Ecl. II. 11*, 'allia serpyllumque herbas contundit olentes.'

176. πρὶν ἂν γε *Brunck. Bergk* μήπω γε, πρὶν γ' ἂν στῶ, the MSS. giving μήπω γε πρὶν ἂν στῶ. *Dr Holden* rightly rejects *Meineke's* "dubia emendatio" πρὶν ἂν ἐστῶ. *Cf.* 296. *Equit.* 961 πρὶν ἂν γε τῶν χρησμών ἀκούσης τῶν ἐμῶν. *Vesp.* 920, πρὶν ἂν γ ἀκούσης ἀμφοτέρων.

177. φεύγοντ' ἐκφυγεῖν. See *Porson* on *Eur. Phoen.* 1231.

A. Müller compares *Nub.* 167, ἢ ῥαδίως φεύγων ἂν ἀποφύγοι δίκην.

178. σπονδάς. Between the senses 'a truce' and 'samples of wine' there is an evident play. Hence ὄσφροντο, 'got scent of it,' and the γεύματα, 187, have their literal explanation. *Cf.* 1020, 1061.

180. στιπτοὶ, 'close-grained,' 'compact.' All the epithets have reference to the trade of the Acharnians as charcoal-burners. ἀτεράμονες, from root *τερ, τείρειν*, is used of any hard and durable substance, but especially of legumes that will not boil soft (*Schol.*). *Cf. Vesp.* 730, μηδ' ἀτενὴς ἄγαν ἀτεράμων τ' ἀνὴρ. πρίνος, 'holm-oak,' and σφένδαμνος, 'sycamore' or 'maple,' seem to have been specially used. The process is thus described in *Quint. Smyrn.* ix. 162, ὡς δ' ὄτ' ἂν οὔρεα μακρὰ θορῶν εἰς ἄγκεα βήσης | δρυτόμος ἐγκονέων νεοθηλέα δάμναται ὕλην, | ἀνθρακας ὄφρα κάμησι κατακρύψας ὑπὸ γαῖαν | σὺν πυρὶ δούρατα πολλὰ, τὰ δ' ἄλλοθεν ἄλλα περόντα | πρῶνας ὑπερθε κάλυψαν, ἀνὴρ δ' ἐπιτέρπεται ἔργῳ. |

ἀτεράμονες, Μαραθωνομάχαι, σφειδάμνιοι.
ἔπειτ' ἀνέκραγον πάντες, ὦ μιαρώτατε,
σπονδὰς φέρεϊς, τῶν ἀμπέλων τετμημένων;
κὰς τοὺς τρίβωνας ξυνελέγοντο τῶν λίθων·
ἐγὼ δ' ἔφευγον· οἱ δ' ἐδίωκον κὰβίῳν. 185

ΔΙΚ. οἱ δ' οὖν βοώντων· ἀλλὰ τὰς σπονδὰς φέρεϊς;

ΑΜΦ. ἔγωγε φημι, τρία γε ταυτὶ γέυματα.

αὐται μὲν εἰσι πεντέτεις. γεῦσαι λαβών.

ΔΙΚ. αἰβοῖ. ΑΜΦ. τί ἔστιν;

ΔΙΚ. οὐκ ἀρέσκουσίν μ', ὅτι

ὄξουσι πίττης καὶ παρασκευῆς νεῶν. 190

ΑΜΦ. σὺ δ' ἀλλὰ τασδὶ τὰς δεκέτεις γεῦσαι λαβών.

'Fighters at Marathon,' in the literal sense, they could hardly have been, unless from 85 to 90 years of age. Cf. 696.

183. τῶν ἀμπέλων. This passage shows, under some irony, the resentment felt for the ἐσβολαὶ so often inflicted on Attica by the Spartans. See particularly Pac. 628—31. Thuc. II. 21. Here again there is a play on σπονδαί, —'how can you bring wine, when the vines have been cut down?'

184. τῶν λίθων, 'some stones,' a partitive genitive.—τρίβωνας, the coarse mantle or blanket worn as a wrapper by the common people, something like the Roman *pallium*.

186. οἱ δ' οὖν βοώντων. 'And let them bawl.' Aesch. Prom. 956, ὁ δ' οὖν ποιέτω πάντα προσδόκητά μοι.

188. πεντέτεις, *vinum quinquenne*. It is clear that two or three samples of wine are produced, one of which is rejected as too new, and tasting of turpentine (*vinum picatum*). At

the same time the truce for five years between Athens and Sparta is alluded to for its shortness. Thuc. I. 112, ὕστερον δὲ, διαλιπόντων ἐτῶν τριῶν, σπονδαὶ γίνονται Πελοποννησίοις καὶ Ἀθηναίοις πενταετείς. πίττης, pitch being used in ship-building. Some of the Greek wines now have a slight flavour of turpentine (*Graeca saliva meri*, Propert. v. 8. 38). It was originally produced by lining the porous κέραμοι with melted rosin internally. A. Müller cites an interesting passage from Plutarch. Sympos. v. 5. 1, p. 768, τῇ τε γὰρ πίττη πάντες ἐξαλείφουσι τὰ ἀγγεῖα, καὶ τῆς ῥητίνης (*resin*) ὑπομιγνύουσι πολλοὶ τῷ οἴνῳ, καθάπερ Εὐβοεῖς τῶν Ἑλλαδικῶν.—οὐ γὰρ μόνον εὐώδιαν τιὰ τὰ τοιαῦτα προσδίδωσιν, ἀλλὰ καὶ τὸν οἶνον εὐφυῆ παρίστησι ταχέως ἐξαιρῶν τῇ θερμότητι τοῦ οἴνου τὸ νεαρὸν καὶ ὑδατώδες.

191. σὺ δ' ἀλλά. 'Do you then.' Inf. 1033. Plat. Sophist. p. 235 D, σὺ δ' ἀλλ' εἶπε πρῶτον καὶ οἶεθε ἡμῖν τίνα τῷ δύο λέγει.

ΔΙΚ. ὄξουσι χαῦται πρέσβεων ἐς τὰς πόλεις
ὀξύτατον, ὥσπερ διατριβῆς τῶν ξυμμάχων.

ΑΜΦ. ἀλλ' αὐταὶ σπονδαὶ τριακοντούτιδες
κατὰ γῆν τε καὶ θάλατταν.

ΔΙΚ. ὦ Διονύσια, 195

αὐται μὲν ὄξουσ' ἀμβροσίας καὶ νέκταρος,
καὶ μὴ 'πιτηρεῖν σιτί' ἡμέρων τριῶν,
κὰν τῷ στόματι λέγουσι, βαῖν' ὅπη θέλεις.

ταύτας δέχομαι καὶ σπένδομαι κάκκίομαι,
χαίρειν κελεύων πολλὰ τοὺς 'Αχαρνέας. 200
ἐγὼ δὲ πολέμου καὶ κακῶν ἀπαλλαγεῖς
ἄξω τὰ κατ' ἀγροὺς εἰσιὼν Διονύσια.

ΑΜΦ. ἐγὼ δὲ φευξοῦμαί γε τοὺς 'Αχαρνέας.

Eur. Med. 942, σὺ δ' ἀλλὰ σὴν
κέλευσον αἰτεῖσθαι πατρὸς γυναικα
παῖδας τήνδε μὴ φεύγειν χθόνα.
Heracl. 565, σὺ δ' ἀλλὰ τοῦδε
χρηῆζε. The ten-years' truce is
not, perhaps, historical, but a
mere doubling of the rejected πεν-
τέτεις. The thirty-years' truce
mentioned below is that record-
ed in Thuc. I. 23 and 115, which
was made only to be broken.

193. ὀξύτατον, they smell
very strong of envoys to the
cities, as if of delay on the
part of the allies, (requiring
such embassies to remind them
of their pledged ἐπιμαχία). In
ὀξύτατον there is an allusion to
the acetous fermentation of bad
wine (vαρρα).

197. μὴ ἐπιτηρεῖν. 'Not to
be ever on the look-out for the
odious order to the citizens, to
take provisions for three days,'
viz. ὡς ἐπ' ἐξόδῳ. See Pac. 151,
312, 717. Vesp. 243, ὀργῆν
(i. e. τροφήν) ἡμερῶν τριῶν. Dr
Holden transposes 197, 198,
with Reiske. This seems to

be no improvement, unless we
further read καὶ μὴ 'πιτήρει. The
infinitive is rather vaguely used,
but there is no need to supply
(τοῦ) ἐπιτηρεῖν. For this verb
see inf. 922. Equit. 1031, ὀπό-
ταν δειπνήσ ἐπιτηρῶν.

198. ἐν τῷ στόματι, 'in one's
mouth,' 'on the palate,' (not
'with the mouth,' Müller).

199. ἐκπίομαι, *ebibam*, 'I
will drink to the last drop,' not
merely sip it, as was done in
making libations: This act im-
plied hearty acceptance. Theocr.
VII. 70, αὐταῖσιν κυλίκεσσι καὶ
ἐς τρύγα χεῖλος ἐρείδων. For the
Attic future of πίνειν, with the
ι, cf. Aesch. Cho. 269, ἄκρατον
αἷμα πίεται, τρίτην πόσων. σπένδο-
μαι, in the same ambiguous sense
in which σπονδῆ has been used.

203. Dicaeopolis and Amphi-
theus leave the stage. The
Chorus of the Acharnian char-
coal-burners enter the orches-
tra σποράδην, with stones in
their hands to pelt the traitor-
ous peace-makers. The tro-

ΧΟΡ. τῆδε πᾶς ἔπου, δίωκε, καὶ τὸν ἄνδρα πυνθάνου
 τῶν ὁδοιπύρων ἀπάντων· τῆ πόλει γὰρ ἄξιον 205
 ξυλλαβεῖν τὸν ἄνδρα τοῦτον. ἀλλὰ μοι μηνύσατε,
 εἴ τις οἶδ' ὅποι τέτραπται γῆς ὁ τὰς σπονδὰς
 φέρων.

ἐκπέφενγ', οἴχεται φροῦδος. οἴμοι τάλας τῶν
 ἐτῶν τῶν ἐμῶν· 210

οὐκ ἂν ἐπ' ἐμῆς γε νεότητος, ἔτ' ἐγὼ φέρων
 ἀνθράκων φορτίου

ἠκολούθουν Φαῖλλῳ τρέχων, ὦδε φαύλως
 ἂν ὁ 215

chaic metre represents their hasty step and excited movements to and fro. It passes into the cretic and paonic, (i. e. cretic with the final long syllable resolved into two short), a metre very prevalent in this play. Compare with this *parodus* Vesp. 230. Pac. 301. But Dicæopolis has got safe to his house (*εἰσιῶν*), and the half-divine messenger contrives by his supernatural power to evade his pursuers. The rural Dionysia were held in December, whereas this play was acted at the Lenæa, in January. The celebration of the country feast we must suppose to have been postponed for a few weeks.

It seems extraordinary that Dobree should have proposed to place this verse before 201, in which Dr Holden follows him; and still more strange that Meineke should condemn as spurious 201, 2. The passage is perfectly simple as it stands, whereas the alterations make nonsense of it. The *γε* is without point in 203, if the verse is transposed. 'The Achar-

nians may do as they like; I shall have my holiday.' 'And I,' (adds Amphitheus) 'will make my escape from the enemy.' In the MSS. the persons are somewhat variously marked.

205. ἄξιον, it is worth the city's while, it is a state duty, to arrest this man. Cf. sup. 8.—*μηνύσατε*, addressed to no one in particular; the imaginary ὁδοίποροι, perhaps.

209. ἐκπέφενγε. Having arrived at a certain point, probably the side-passage opposite to that by which they entered, the old men suddenly stop, finding Dicæopolis has escaped, and bewail the feebleness of age, so different from their activity in youth.

212. φέρων. 'Weighted with a sack of charcoal.' Hence the name *Εὐφορλόης* inf. 612.

215. ἠκολούθουν, 'kept up with.' Plat. *Protag.* p. 335 B, *νῦν δ' ἐστὶν ὡσπερ ἂν εἰ δόσιόν μου Κρίσωνι τῷ Ἰμεραίῳ ὄρομαῖ ἀκμάζοντι ἕπεσθαι, ἢ τῶν δολιχοδρόμων τῷ, ἢ τῶν ἡμεροδρόμων διαθεῖν τε καὶ ἕπεσθαι.* Vesp.

σπονδοφόρος οὗτος ὑπ' ἐμοῦ τότε διωκόμενος
 ἐξέφυγεν οὐδ' ἂν ἐλαφρῶς ἂν ἀπεπλίξατο.
 νῦν δ' ἐπειδὴ στερρὸν ἤδη τοῦμὸν ἀντικνήμιον
 καὶ παλαιῶ Λακρατείδῃ τὸ σκέλος βαρύ-
 νεται, 220

οἴχεται. διωκτέος δέ· μὴ γὰρ ἐγχάνῃ ποτὲ
 μηδέ περ γέροντας ὄντας ἐκφυγῶν Ἀχαρνεάς.
 ὅστις, ὦ Ζεῦ πάτερ καὶ θεοί, τοῖσιν ἐχθροῖσιν
 ἐσπείσατο, 225

οἷσι παρ' ἐμοῦ πόλεμος ἐχθοδοπὸς αὔξεται τῶν
 ἐμῶν χωρίων·

κούκ ἀνήσω πρὶν ἂν σχοῖνος αὐτοῖσιν ἀντεμπαγῶ

1206, ὅτε τὸν δρομέα Φάυλλον, ὦν βούπαις ἔτι, εἶλον διώκων λαιδορίας ψήφου δυοῖν. Dr Holden (Onomasticon in v.) refers to Herod. viii. 47. Pausan. x. 9. 2, Plutarch. Alex. 34. Like the ὄπλιτοδρόμοι, these racers showed their strength by running heavily weighted. The adverb φαύλως seems to contain an intentional play on Φαῦλλος, as A. Müller has remarked.

217. ἀπεπλίξατο, 'would have ambled away.' A rare word, used of mules in Od. vi. 318, αἰ δ' εὖ μὲν τρώχων, εὖ δὲ πλίσσοντο πόδεσσιν.

220. Λακρατείδῃ. 'Now that poor old Laerates feels his legs heavy under him.' The word is formed like Ὑπερείδης. The MSS. give Λακρατίδῃ, and so Photius, Lex. Λακρατίδας, τὰ κατεψυγμένα· ἐπὶ γὰρ Λακρατίδα ἄρχοντος πολλή χιῶν ἐγένετο. Hesychius: Λακρατίδης· Ἀριστοφάνης φησὶ παλαιὸν Λακρατίδην, τὰ ψυχρὰ βουλόμενος δηλοῦν· ψυχροὶ γὰρ οἱ γέροντες. Schol. τὰ ψυχρὰ πάντα Λακρατίδου ἐκά-

λουν. The word is a patronymic from Λακράτης = Λεωκράτης.

221. ἐγχάνῃ, the reading of the MSS., is much better than ἐγχάνοι, (the correction of Brunck, adopted by the later editors), since not a wish or hope, but caution lest is expressed. See on Aesch. Suppl. 351. Ag. 332. The full syntax would be σκεπτόμενος γὰρ μὴ ἐγχάνῃ. The sense is, 'We must not let him chuckle for having escaped from us Acharnians, though we are old.' Cf. inf. 1197, κᾶτ' ἐγχανεῖται ταῖς ἐμαῖς τύχαισι.

226. There can be little doubt that the words πόλεμος ἐχθοδοπὸς αὔξεται are a parody or a quotation from some poet. Homer has ἐχθοδοπήσαι, Il. I. 518, and the adjective occurs Soph. Aj. 932. The sense is, 'against whom a hostile war is kept up on account of my farms,' i.e. the destruction and devastation of them by ἐσβολαί.

230. οὐκ ἀνήσω. 'I will not relax my efforts (or remit my

ἄξυς, ἰδυνηρός, **** ἐπίκωπος, ἵνα 231
μήποτε πατᾶσιν ἔτι τὰς ἐμὰς ἀμπέλους.

ἀλλὰ δεῖ ζητεῖν τὸν ἄνδρα καὶ βλέπειν Βαλ-
λήναδε 234

καὶ διώκειν γῆν πρὸ γῆς, ἕως ἂν εὐρεθῇ ποτέ·
ὡς ἐγὼ βάλλων ἐκείνον οὐκ ἂν ἐμπλήμην λιθοῖς.

ΔΙΚ. εὐφημεῖτε, εὐφημεῖτε.

ΧΟΡ. σίγα πᾶς. ἠκούσατ', ἄνδρες, ἄρα τῆς εὐφημίας;
οὗτος αὐτός ἐστιν ὃν ζητοῦμεν. ἀλλὰ δεῖρο πᾶς
ἐκποδῶν· θύσων γὰρ ἀνὴρ, ὡς ἔοικ', ἐξέρχεται.

wrath) till I have stuck in them, in full front encounter, like a sharp rush, up to the very hilt, making them smart for it.' Some word has dropped out, as is shown by the metre of the strophic verse (216), but it seems vain to attempt to restore it by conjecture. The Schol. however says (on 232) ἐπειδὴ οὖν προεῖπε σκόλοψ καὶ σχοῖνος αὐτοῖς ἄτ' ἐμπαγῶ. He adds that it was the custom to conceal sharp stakes among the vines to hinder hostile attacks. Cf. Vesp. 437, εἰ δὲ μὴ τοῦτον μεθήσεις, ἐν τί σοι παγήσεται.

234. Βαλλήναδε, 'Pelt-wards,' a pun on Παλλήμη, a demus of the Antiochid tribe. Similarly Βραυρωνάδε, Pac. 874. 'Αλιμούνταδε, Av. 496.

235. γῆν πρὸ γῆς. See Aesch. Prom. V. 658, μάλιστα θεία γῆν πρὸ γῆς ἐλαύνομαι.

236. ἐμπλήμην, an Attic optative of the epic aorist, like κεκλήμην and μεμνήμην, representing the uncontracted form in -είμην. Lyxist. 235, εἰ δὲ παραβαίην, ὑδατος ἐμπλήθ' ἠ κύλιξ. We have μεμνήμην and μεμνέμετο in Il. xxiv. 745, xxiii. 361. Compare Hipp. 664,

μισῶν δ' οὐποτ' ἐμπλησθήσομαι γυναῖκας.—ἐκείνον, 'that fellow,' no longer present.

238. σίγα, sc. ἔχε. A voice is heard from within, commanding solemn silence while the Bacchic procession passes. Enraged as the Chorus are at the offender, their religious feelings prevail. It is the very man they want, but he is in the performance of a solemn rite, and must not be molested. Compare Ran. 369, τούτοις—ἀπανδῶ ἐξιστασθαι μύσταισι χοροῖς. The procession advances on the stage, with the phallic symbol (νευρόσπαστον, and in charge of a slave) carried behind a young girl dressed in golden ornaments (259) and bearing on her head the κανοὺν, or flat open basket, which contained the implements and materials for the preliminary sacrifice. Probably a temporary altar was exhibited on the stage. The basket was taken from the head of the bearer that some of the contents might be used, as the δλαί for sprinkling on the people, Pac. 960, the roll or cake called ἐλατήρ, &c.

ΔΙΚ. εὐφημεῖτε, εὐφημεῖτε. 241

πρόιθ' ὡς τὸ πρόσθεν ὀλίγον ἢ κανηφόρος
ὁ Ξανθίας τὸν φαλλὸν ὀρθὸν στησάτω.
κατάθου τὸ κανοῦν, ὦ θύγατερ, ἵν' ἀπαρξώμεθα.

ΘΥΓ. ὦ μήτερ, ἀνάδος δεῦρο τὴν ἐτνήρυσιν, 245
ἵν' ἔτνος καταχέω τοῦλατῆρος τουτουί.

ΔΙΚ. καὶ μὴν καλὸν γ' ἔστ'· ὦ Διόνυσε δέσποτα,
κεχαρισμένως σοι τήνδε τὴν πομπὴν ἐμὲ
πέμψαντα καὶ θύσαντα μετὰ τῶν οἰκετῶν
ἀγαγεῖν τυχηρῶς τὰ κατ' ἀγροὺς Διουύσια, 250
στρατιῆς ἀπαλλαχθέντα· τὰς σπονδὰς δέ μοι
καλῶς ξυνευγκεῖν τὰς τριακοντούτιδας.

242. We have no right to alter the reading of all the copies into *πρόιθ' ἔς*, merely because the latter is more common, as sup. 43. A better conjecture is F. A. Wolf's *πρόιτω 'ς τὸ πρόσθεν*. The phrase may have meant *ὡς ἔς*, 'that you may get in front.' Such an alteration may be obliterating an ancient religious formula.

245. *ἀνάδος*, 'hand up here,' 'put into my hand.' Müller well compares *ἀνδωκε οἰνοδόκον φιάλαν*, Pind. Isthm. v. 39.—*ἐτνήρυσιν*, the ladle or spoon for pouring the *ἔτνος* over the cake. This was a phallic ceremony, analogous to the custom of pouring *ghee* over the stone pillars held in veneration by the Hindus, and the Roman custom of pouring *libum* over the *Termini* (Ovid, *Fast.* II. 644), the mystical meaning of which is obvious. See the note on Pax 923. The depressed circles on Celtic megalithic pillars, known as "cup-cuttings," are probably connected with these libations.

The *ἐλατήρ* was doubtless shaped as a phallus. So *ἐλαύνειν τεῖχος, πλίνθους, &c.*, is used in the sense of drawing out lengthwards, *producere*. The same, probably, are the *νεήλατα* mentioned in the Bacchic worship in Dem. De Cor. p. 314 init.—*καταχέω*, cf. Nub. 74, *ἀλλ' ἵππερόν μου κατέχεεν τῶν χρημάτων*. Inf. 1040, *κατάχει σὺ τῆς χοροδῆς τὸ μέλι*.

247. *καὶ μὴν καλὸν γ' ἔστ'*. 'There, that will do.' A. Müller rightly places a colon here, the infinitive following being governed by some ellipse, as of *δός, εὔχομαι*, or *ἐλπίζω*, as usual in this formula. Cf. inf. 816.—*κεχαρισμένως*, 'in a manner acceptable to thee.' Pac. 386, *εἴ τι κεχαρισμένον χοιρίδιον οἴσθα παρ' ἐμοῦ κατεδηδοκώς*. Hom. II. v. 243, xx. 298, &c.

250. *τυχηρῶς*, in such a way as to bring good luck on us all.

252. *ξυνευγκεῖν, ἀποβῆναι, evadere*. In prayers, hopes, wishes, &c. the infinitive aorist is used in a future sense.

ἄγ', ὦ θύγατερ, ὅπως τὸ κανοῦν καλὴ καλῶς
οἶσεις, βλέπουσα θυμβροφάγον. ὡς μακάριος
ἔστις σ' ὅπύσει, κάκποιήσεται γαλᾶς 255
σοῦ μηδὲν ἦττον βδεῖν, ἐπειδὰν ὕρθρος ἦ.
πρόβαινε, κὰν τῶχλω φυλάττεσθαι σφόδρα
μή τις λαθῶν σου περιτράγη τὰ χρυσία.

ΔΙΚ. ὦ Ξανθία, σφῶν δ' ἐστὶν ὀρθὸς ἐκτέος
ὁ φαλλὸς ἐξόπισθε τῆς κανηφόρου 260

253. καλὴ καλῶς. Pretty as you are, carry the basket prettily; don't spoil your good looks by your awkward carriage. This seems a received formula on such occasions. So Eccl. 730 (where there is a pretended Panathenaic procession), *χῶρει σὺ δεῦρο κιναχύρα καλὴ καλῶς*. Ραc. 1330, *χῶπως μετ' ἐμοῦ καλῶ καλῶς κατακίσει*.

254. θυμβροφάγον. 'Looking as if you had eaten tansy,'—as demure and with a mouth as much puckered up as if you had been eating some bitter plant. (Our word 'to rue' is said to be connected in this way with the plant.) The sense appears to be, 'don't laugh.'

255. ὅπύσει. A remarkable future of *ὕπτειν*. The allusive addresses in these phallic processions, as in epithalamia, were no doubt characteristic. One is reminded of the not very refined conversation of the Nurse with Juliet, in Shakespeare.—*ἐκποιήσεται, procreabit*, Ραc. 707, *ἐκποιῶ σαυτῶ βότρυς*, where the last word, as here *γαλᾶς*, is used *παρὰ προσδοκίαν* for *παῖδας*.—*βδεῖν*, a coarse joke, illustrated by Plat. 693, *βδέουσα δριμύτερον γαλῆς*. A. Müller, who reads *ἦττους* on Elmsley's

conjecture, gives a somewhat subtle explanation of the sense, which it is hardly necessary to discuss.

257. πρόβαινε, 'step along,' 'move forward.' A technical word in starting a procession. See Vesp. 230. Eccl. 285, and the note on Aesch. Eum. 983, where *προβάτε* must be read for the corrupt *τιμάτε*. Cf. inf. 262.

258. τὰ χρυσία, 'your trinkets.' Girls were dressed up on these occasions in their best finery. Αν. 670, *ὄσον δ' ἔχει τὸν χρυσόν, ὥσπερ παρθένος*. Hom. Il. II. 872, *ὄς καὶ χρυσὸν ἔχων πόλεμόνδ' ἔεν, ἣῦτε κούρη*.—*περιτράγη*, i. e. *περιέλθεται, κλέψη*. Vesp. 596, *αὐτὸς δ' ὁ Κλέων ὁ κεκραξιδάμας μόνον ἡμᾶς οὐ περιτρώγει*.

259. σφῶν, viz. by you and your attendant. Dicaeopolis now finally arranges (*διακοσμεῖ*) the procession. He will go last, chanting the phallic song. The women are to look on from the flat roof of the house, here represented by the top of the wall behind the stage. (The idea of A. Müller, that the cottage of Dicaeopolis was built of wood on this wall, in *scenae pariete ligno extructam*, seems a needless supposition.)

ἐγὼ δ' ἀκολουθῶν ἄσομαι τὸ φαλλικόν·
 σὺ δ', ὦ γύναι, θεῶ μ' ἀπὸ τοῦ τέγους. πρόβα.
 Φαλῆς, ἑταῖρε Βακχίου,
 ξύγκωμε, νυκτοπεριπλάνη-
 τε, μοιχέ, παιδεραστά, 265
 ἔκτω σ' ἔτει προσεῖπον ἐς
 τὸν δῆμον ἐλθὼν ἄσμενος,
 σπονδὰς ποιησάμενος ἐμαυ-
 τῷ πραγμάτων τε καὶ μαχῶν
 καὶ Λαμάχων ἀπαλλαγείς. 270
 πολλῶ γάρ ἐσθ' ἥδιον, ὦ Φαλῆς Φαλῆς,
 κλέπτουσαν εὐρόνθ' ὠρικὴν ὑληφόρον,
 τὴν Στρυμοδώρου Θράτταν ἐκ τοῦ Φελλέως,

263. Φαλῆς. It is probable that this is the male, and the Roman *Pales* was the female, divinity supposed to preside over the powers of generation. (Possibly even the Palatine hill, which Virgil tried to connect with the Arcadian Pallas, was so called from the phallic rites of the Luperci.) As the only extant specimen of a phallic hymn, this canticle is curious.

266. ἔκτω ἔτει. 'It is six years since you and I had a word to say to each other, but now I am glad to have got home, after making a truce for myself, and rid at last of all the bother of war with its fights and fighting captains.' Dating the commencement of the war B.C. 431, we thus fix the play at 425. There is rather more difficulty in the *τρία καὶ δέκ' ἔτη* assigned in Pac. 989, which places the outbreak of the war about three years earlier. Compare inf. 890.

270. The same play between *μαχῶν* and *Λαμάχων* occurs

inf. 1071. Similarly *κάν Γέλα* *κάν Καταγέλα*, 606.

272. ὠρικὴν, ὠραϊαν. A. Müller cites *ὠρικῶς*, 'in maiden style,' from Plut. 963. The Schol. says the poet had used the word in the *Δαιταλεῖς*.—*ὑληφόρον*, carrying a burden of brushwood on her head.—*Θράτταν*, here used as a noun for *δούλην*, and so apparently, Theocr. II. 70, *Εὐχαρίδα Θράττα*, *τροφὸς ἀμακαρίτις*, 'Eucharidas' Thracian maid, my nurse, since dead.' Pac. 1138, *χάμα τὴν Θράτταν κυνῶν*.

273. Φελλέως. A spur of Mount Parnes, so called from *φελῶς*, 'cork,' probably from its grove of *quercus suber*. Nub. 71, *ὅταν μὲν οὖν τὰς αἴγας ἐκ τοῦ Φελλέως*, sc. *ἐλαύνης*. The Schol., who says rocky places with a thin capping of earth were so called, apparently confounds this with *ἀφελῆ πεδία*, Equit. 527.—*ἐκ*, i.e. 'belonging to,' rather than *κλέπτουσαν ἐκ Φ.*, the words being too far removed.

μεσσην λαβόντ', ἄραυτα, κατα-
βαλόντα καταγιγαρτίσαι.

275

Φαλῆς Φαλῆς,

εἰν μεθ' ἡμῶν ξυμπίης, ἐκ κραιπάλης
ἔωθεν εἰρήνης ῥοφήσεις τρύβλιον

ἢ δ' ἀσπίς ἐν τῷ φεψάλῳ κρεμήσεται.

ΧΟΡ. οὔτος αὐτός ἐστιν, οὔτος.

280

βάλλε βάλλε βάλλε βάλλε,

παῖε παῖε τὸν μιάρου.

οὐ βαλεῖς, οὐ βαλεῖς;

ΔΙΚ. Ἰρίκλεις, τουτὶ τί ἐστι; τὴν χύτραν συν-
τρίψετε.

ΧΟΡ. σὲ μὲν οἶν καταλεύσομεν, ὦ μιάρὰ κεφαλῇ. 285

ΔΙΚ. ἀντὶ ποίας αἰτίας, ὦ χαρνέων γεραίτατοι;

ΧΟΡ. τοῦτ' ἐρωτῆς; ἀναίσχυντος εἶ καὶ βδελυρός,

275. καταγιγαρτίσαι, Schol. συνουσίασαι. From γίγαρτον, a grape-stone.

277. ἐκ κραιπάλης, after the debauch (head-ache). Ran. 218, κραιπαλόκωμος. Vesp. 1255, κάπειτ' ἀποτίνειν ἀργύριον ἐκ κραιπάλης.—τρύβλιον εἰρήνης, 'a pot of peace,' said παρά προσδοκίαν for κικεῶνα, 'a posset;' Cf. Pae. 712.—ῥοφήσει Meineke and others, after Elmsley, the middle being the more usual future.

279. φεψάλῳ, inf. 666, 'in the charcoal-sparks.' Hence ἐφεψαλάθη, Aesch. Prom. 370.

281. βάλλε, 'hit him again,' or 'keep throwing at him;'—οὐ βαλεῖς; 'pelt him, I say, pelt him!'—παῖε πᾶς Bergk, which is not improbable.

284. τὴν χύτραν, 'You'll smash the sacred crock,' viz. in which the ἔννος was carried, 246. He

appeals to superstition rather than to any sentiment of mercy. A. Müller thinks the χύτρα may have stood on the altar on the stage. But if the stones were thrown at the carrier of it, he would be more likely to protect himself by the excuse. Perhaps the verse should be read interrogatively. Schol. πάνυ δὲ κινῆ γέλωτα τῆς μὲν κεφαλῆς αὐτοῦ ἀφροντιστῶν, τῆς δὲ χύτρας προνοούμενος, ἐν ἧ τὸ ἔννος ἦν.

285. σὲ μὲν οἶν. 'Nay, 'tis you we intend to stone, you good-for-nothing fellow!' Equit. 910, ἐμοῦ μὲν οἶν. Nub. 71 (cited sup. 273).

286. γεραίτατοι, 'most venerable.' Formed as if from a positive γέρης or γεραίς. Compare ὄψιατατος, ἀσμεναίτατος.—The metre again passes into paeons and cretics.

ὃ προδύτα τῆς πατρίδος, ὅστις ἡμῶν μόνος 290
σπεισάμενος εἶτα δύνασαι πρὸς ἔμ' ἀποβλέπειν.

ΔΙΚ. ἀντὶ δ' ὧν ἐσπεισάμην οὐκ ἴστε γ', ἀλλ' ἀκούσατε.

ΧΟΡ. σοῦ γ' ἀκούσωμεν; ἀπολεῖ· κατὰ σε χώσομεν
τοῖς λίθοις. 295

ΔΙΚ. μηδαμῶς, πρὶν ἂν γ' ἀκούσητ'. ἀλλ' ἀνάσχεσθ',
ὦγαθοί.

ΧΟΡ. οὐκ ἀνασχήσομαι· μηδὲ λέγε μοι σὺ λόγον·
ὡς μεμίσηκά σε Κλέωνος ἔτι μᾶλλον, ὃν 300
κατατεμῶ τοῖσιν ἵππεῦσι καττύματα.

σοῦ δ' ἐγὼ λόγους λέγοντος οὐκ ἀκούσομαι
μακρούς,

ὅστις ἐσπείσω Λάκωσιν, ἀλλὰ τιμωρήσομαι.

ΔΙΚ. ὦγαθοί, τοὺς μὲν Λάκωνας ἐκποδῶν εἴσατε, 305

292. ἴστε γ' is the common reading, and is quite unobjectionable. The γε gives a natural sense, 'Yes, but,' &c., a very common use of δέ γε, which occurs in three consecutive verses in *Equit.* 363—5. Elmsley reads οὐκ ἴστ' ἔτ', Dindorf οὐκ οἶδατ', Hamaker (followed by the later editors) ἀκούσατ' ἀλλ' ἀκούσατε, 'hear, do hear!' Cf. 322. MS. Rav. has οὐκ ἴσατ', the letters of which are not very unlike ἀκούσατ, but the repetition of the imperative with ἀλλὰ is not in the poet's style, and ἴσατ' was probably a metrical correction of ἴστε, when the γε had dropped out.

295. σοῦ γε. 'What! hear you!' The deliberative conjunctive. — χώσομεν, we will bury you under a heap of stones, as if under a tumulus.

300. ὃν κατατεμῶ. 'Whom I will yet cut up into shoe-tops (top-leathers) for the Cavaliers.' The MSS. give ὃν ἐγὼ κατατεμῶ.

Meineke and Holden ὃν ἐγὼ τεμῶ. The pronoun is not wanted here, and it seems to have been inserted to make a paeon in place of a resolved cretic. Cleon's trade of a tanner or currier is obviously alluded to, and the threat here uttered clearly proves that the poet had already planned, if not in part composed, the *Ἴππεῖς*. See sup. 5. It is to be remarked however that the *Chorus* says this. It is therefore probable that the same *Chorus* was already being trained, and drilled for their parts in the coming comedy. See inf. 1149.

302. λόγους λέγοντος. So sup. 299, and *Eur. Med.* 321, ἀλλ' ἔξιθ' ὡς τάχιστα, μὴ λόγους λέγε.—ὅστις, *cum feceris*, &c. Cf. 225.—τιμωρήσομαι, 'I will have my revenge on him.'

305. ὦγαθοί. 'My good fellows, do drop the subject of those Laconians, and hear my

τῶν δ' ἐμῶν σπονδῶν ἀκούσατ', εἰ καλῶς ἐσ-
πεισάμην.

ΧΟΡ. πῶς δέ γ' ἂν καλῶς λέγοις ἄν, εἴπερ ἐσπείσω
γ' ἄπαξ

οἴσιν οὔτε βωμὸς οὔτε πίστις οὔθ' ὄρκος μένει;

ΔΙΚ. οἶδ' ἐγὼ καὶ τοὺς Λάκωνας, οἷς ἄγαν ἐγκείμεθα,
οὐχ ἀπάντων ἔντας ἡμῖν αἰτίους τῶν πραγ-
μάτων. 310

ΧΟΡ. οὐχ ἀπάντων, ὦ παιοῦργε; ταῦτα δὴ τολμᾶς
λέγειν

ἐμφανῶς ἤδη πρὸς ἡμᾶς; εἴτ' ἐγὼ σου φείσομαι;

ΔΙΚ. οὐχ ἀπάντων οὐχ ἀπάντων. ἀλλ' ἐγὼ λέγων ὁδὶ
πέλλ' ἂν ἀποφῆναιμ' ἐκείνους ἔσθ' ἂ καδίκου-
μένους. 314

ΧΟΡ. τοῦτο τοῦπος δεινὸν ἤδη καὶ ταραξικάρδιον,
εἰ σὺ τολμήσεις ὑπὲρ τῶν πολεμίων ἡμῖν λέγειν.

ΔΙΚ. κἄν γε μὴ λέξω δίκαια, μηδὲ τῷ πλήθει δοκῶ,
ὑπὲρ ἐπιξήνου θελήσω τὴν κεφαλὴν ἔχων λέγειν.

truce, that you may judge if I have made it rightly and well.'

307. πῶς δέ γ' ἂν, 'Well, and how,' &c. See on 292. Dindorf, Meineke, and Müller adopt Elmsley's needless alteration πῶς δ' ἔτ' ἂν κ.τ.λ.—καλῶς i.e. σε ἐσπείσθαι.—οὔτε βωμὸς, &c., the three solemn forms of oaths, by the altar, by verbal pledge, and by joined hands.—μένει, i.e. οἱ οὔτε βωμῷ ἐμμένουσιν, 'who abide by no oath.'

309. οἶδ' ἐγὼ. 'I know well that even those Laeonians, on whom we press so hardly, are not to be blamed for all our troubles;' i.e. that a certain party, the war-party, at Athens, are just as culpable. The poet blames them with equal severi-

ty in Pac. 635 seqq.—The Chorus, bigoted against the Spartans, will not listen with patience to the insinuation.

314. ἐκείνους, 'the other side,' 'the enemy.' I can prove, he says, that there are some points, and those not few, in which they are even being wronged by us at this very time.' He alludes, probably, to the same kind of provocations that are more fully described inf. 515 seqq.

316. εἰ σὺ. If you, a small farmer, shall presume to talk so to us, the patriarchs of the most important of the demi, Ἀχαρνέων γεραῖτατοι, sup. 286.

318. ἐπιξήνου, 'chopping-block,' Aesch. Ag. 1248. Pro-

ΧΟΡ. εἶπέ μοι, τί φειδόμεσθα τῶν λίθων, ᾧ δημύται,
μὴ οὐ καταξάινειν τὸν ἄνδρα τοῦτον ἐς φοινι-
κίδα; 320

ΔΙΚ. οἶον αὖ μέλας τις ὑμῖν θυμάλωψ ἐπέξεσεν.
οὐκ ἀκούσεσθ' οὐκ ἀκούσεσθ' ἑτεόν, ᾧ χαρνηίδαί;

ΧΟΡ. οὐκ ἀκουσόμεσθα δῆτα.

ΔΙΚ. δεινά τ' ἄρα πείσομαι.

ΧΟΡ. ἐξολοίμην, ἦν ἀκούσω.

ΔΙΚ. μηδαμῶς, ᾧ χαρνηικοί.

ΧΟΡ. ὡς τεθνήξων ἴσθι νυνί.

ΔΙΚ. δίξομ' ἄρ' ὑμᾶς ἐγώ. 325

ἀνταποκτενῶ γὰρ ὑμῖν τῶν φίλων τοὺς φίλτά-
τους*

ὡς ἔχω γ' ὑμῶν ὀμήρους, οὓς ἀποσφάξω λαβάν.

bably from ἐπι and ξάλνει, a block to cut or hack meat upon, cf. inf. 320.—The MSS. reading τὴν κεφαλὴν ἔχων is retained by Bergk, though an example seems wanting of a dactyl in this foot of a comic trochaic. Many alterations have been proposed; perhaps the worst, which A. Müller adopts as the best, is Hansing's τὴν γε κεφαλὴν σχῶν λέγειν, which is utterly unrhymical, and could not have been written by the poet. From 356 inf. Meineke reads πάνθ' ὄσ' ἂν λέγω λέγειν. But cf. Plut. 674, ὀλίγον ἄνωθεν τῆς κεφαλῆς τοῦ γραδίου, Eccl. 524, 1117, inf. 439, 585, 833, passages which show a fondness for τὴν κεφαλὴν in this part of a verse.

320. καταξάινειν, probably a metaphor from beating or braying flax with stones. Eur. Phoen. 1145, πρὶν κατεξάνθαι βολαῖς. Soph. Aj. 728, τὸ μὴ οὐ πέτροισι πᾶς καταξανθεὶς θανείν.

—ἐς φοινικίδα, till he is as red all over as gall-dyed cloth, used by soldiers, Pac. 1173.

321. οἶον αὖ. An exclamation uttered aside, perhaps. 'How this black charred log (i.e. the old charcoal-burner) has flared up again against us!' A. Müller compares Thesm. 729, κἀγὼ σ' ἀποδείξω θυμάλωπα τήμερον, remarking that there is a play on θυμός. Hesych. explains the word by ξύλον κατακεκαυμένον, δαλόν.

322. ἑτεόν, 'Won't you hear me really, now?' A formula of inquiry (inf. 609. Nub. 35), apparently used when a truthful answer is wanted.

325. τεθνήξων, scil. τοῖς λίθοις.

327. ἀποσφάξω. A term applied, it would seem, to the killing off a number of captives or hostages by cutting their throats. Thuc. III. 32, προσσχῶν Μυονήσφ τῇ Τητίων τοὺς

ΧΟΡ. εἶπέ μοι, τί τοῦτ' ἀπειλεῖ τοῦπος, ἄνδρες
δημόται,

τοῖς Ἀχαρνικοῖσιν ἡμῖν; μῶν ἔχει του παιδίον
τῶν παρόντων ἔνδον εἶρξας; ἢ πὶ τῷ θρασύ-
νεται; 330

ΔΙΚ. βάλλετ', εἰ βούλεσθ'. ἐγὼ γὰρ τουτονὶ διαφθερῶ.
εἶσομαι δ' ὑμῶν τάχ' ὅστις ἀνθρώπων τι κήδεται.

ΧΟΡ. ὡς ἀπωλόμεσθ'. ὁ λάρκος δημότης ὄδ' ἔστ' ἐμός.
ἀλλὰ μὴ δράσης ὃ μέλλεις· μηδαμῶς, ὦ μη-
δαμῶς.

ΔΙΚ. ὡς ἀποκτειῶ· κέκραχθ'· ἐγὼ γὰρ οὐκ ἀκού-
σομαι. 335

ΧΟΡ. ἀπολεῖς †δὲ τὸν ἥλικα τόνδε φιλανθρακέα;

ΔΙΚ. οἶδ' ἐμοῦ λέγοντος ὑμεῖς ἀρτίως ἠκούσατε.

αἰχμαλωτοῦς, οὓς κατὰ πλοῦν εἰ-
λήφει, ἀπέσφαξε τοὺς πολλοὺς
(Ἀλκίδας). Compare ἀποκτεί-
νειν, ἀποθανεῖν, ἀπολέσθαι. A. S.
of-sléan.—The Chorus, hearing
the threat, but not understand-
ing what 'hostages' are meant,
discuss the matter seriously.

332. ἀνθρώπων, said παρὰ
προσῶπιον for ἀνθρώπων, 'hu-
man life,' the 'hostage' being
a charcoal-basket, λάρκος. A.
Müller regards this and the
similar scene in Thesm. 692
seqq. as a parody on the Tele-
phus of Euripides, in which
the infant Orestes was taken as
a hostage by Telephus, to com-
pel the Greeks to bring him aid
in healing a wound he had re-
ceived from the spear of Achilles.

333. Hesych. λάρκος· ἀνθρώ-
πων φορμῶς.— λάρκον, πλέγμα
φορμῶ ὁμοιον, ἐν ᾧ ἀνθρακας φέ-
ρουσιν.—δημότης, as if the λάρ-
κος was a living inhabitant of
Acharnae.

335. ὡς ἀποκτειῶ. 'I tell

you, I will kill him, bawl as
you may.' Eur. Med. 609, ὡς
οὐ κρивоῦμαι τῶνδὲ σοι τὰ πλείονα.
Hec. 400, ὡς τῆσδ' ἐκούσα παιδὸς
οὐ μεθήσομαι. Andr. 587, ὡς
τῆσδ' ἀπάξις εἶπὸς' ἐξ ἐμῆς χειρός.
Oed. Col. 861, ὡς τοῦτο νῦν πε-
πράξεται.—κέκραχθι, an old form
of imperative, like ἴθι, κλύθι,
στῆθι, πέπεισθι, from a redupli-
cated form of the root κραγ.

336. τὸν ἥλικα, 'this com-
panion of your own age.' A.
Müller, Meineke, and Bergk
give ἀπολεῖς ἄρ' οὐμῆλικα, MSS.
ἄρα τὸν ἥλικα. Dindorf ἀπολεῖς
ἄρα τὸν ἥλικα. On the one hand
the article seems required; on
the other, ἄρα is an epic rather
than an Attic word. Elmsley's
conjecture, ἀπολεῖς δὲ τὸν ἥλικα,
is perhaps the best, one MS.
(Δ) having ἄρα θ' ἥλικα. But
the metre, which seems dact-
ylic, is somewhat strangely
interposed. Fort. ἄρα δὴ τὸν
ἥλικ' ἀπολεῖς τόνδε τὸν φιλαν-
θρακέα;

ΧΟΡ. ἀλλὰ νυνὶ λέγ', εἴ τοι δοκεῖ σοι, τόν τε Λακε-
 δαιμόνιον αὐτὸν ὅτι τῷ τρόπῳ σουστὶ φίλος·
 ὡς τότε τὸ λαρκίδιον οὐ προδώσω ποτέ. 340

ΔΙΚ. τοὺς λίθους νῦν μοι χαμάζε πρῶτον ἐξεράσατε.

ΧΟΡ. οὐτοί σοι χαμαί, καὶ σὺ κατάθου πάλιν τὸ
 ξίφος.

ΔΙΚ. ἀλλ' ὅπως μὴ 'ν τοῖς τρίβωσιν ἐγκάθηνται που
 λίθοι.

ΧΟΡ. ἐκσέσεισται χαμάζ'. οὐχ ὀρᾶς σειόμενον;

338. εἴ σοι δοκεῖ. MS. Rav. εἴ τοι σοι δοκεῖ, whence Bergk reads εἴ τοι δοκεῖ σοι, τὸ Λακεδαιμόνιον αὐθ' ὅτῳ τῷ τρόπῳ σουστὶ φίλος, Müller ὅτι τῳ τρόπῳ σουστὶ φίλος, Meineke ὅτι τῳ τ. σ. φίλος. The MS. reading satisfies both sense and metre, and no change is necessary beyond Elmsley's slight correction νυνὶ for νῦν. Lit. 'Then now say (what you have to say), and even about the man of Lacedaemon himself, that from his way of acting he is a friend of yours.' As however φίλον has the authority of Aldus and some MSS., we might also translate, 'Say of him whatever is pleasing to your disposition,' i. e. your feelings towards him. For the τε see sup. 93. The particle is wanting in R., but is necessary to the metre, unless we adopt Bergk's τὸ Λ. Schol. ἀντὶ τοῦ εἰπέ καὶ ὅτῳ τρόπῳ ὁ Λ. ἐστὶ σοι φίλος. ἢ οὕτως· εἰπέ τί σου τῷ τρόπῳ φίλον ἐστὶ περὶ Λ.—ὡς κ.τ.λ., since I will hear anything rather than see the λάρκος destroyed.

341. ἐξεράσατε, 'turn out those stones (319) from the folds of your mantles.'—τὸ ξίφος. See Vesp. 521. Dicaeo-

polis had taken in his hand a sword to be used against him when his head was on the block, 318.

343. ἐγκάθηνται. The indicative after ὅπως μὴ is remarkable, and not easy to defend by examples. In Plat. Phaed. p. 77 B, ὅπως μὴ ἀποθνήσκοντος τοῦ ἀνθρώπου διασκεδάννυται ἡ ψυχὴ, there is a doubt if we should not read διασκεδαννῦται for -ύηται. Something similar is Soph. Ant. 685, ἐγὼ δ' ὅπως σὺ μὴ λέγεις ὀρθῶς τάδε, οὐτ' ἂν δυναίμην μῆτ' ἐπισταίμην λέγειν. A. Müller reads on his own conjecture ἐγκάθωνται. But the Schol. explains the vulgate by ἐγκεκρυμμένοι εἰσὶ.

344. ἐκσέσεισται, sc. ὁ τρίβων. —πρόφασιν, excuse for retaining your sword, that may be used against us, on the plea that we still have stones in reserve.—τῆ στροφῆ, in, the movements up and down in the dance (strophe and antistrophe). Schol. ἀναστρεφόμενοι δὲ ἀποτινάσσουν τοὺς χιτῶνας, καὶ ἀποδεικνύντες ὡς μηδένα τῶν λίθων ἀποκεκρυμμένον ἔχουσι. "Docet metrum paeonicum Chorum saltasse." A. Müller.

ἀλλὰ μή μοι πρόφασιν, ἀλλὰ κατάθου τὸ
βέλος. 345

ὡς ἕδε γε σειστὸς ἅμα τῇ στροφῇ γίγνεται.

ΔΙΚ. ἐμέλλετ' ἄρ' ἅπαντες ἀνασεύειν βοήν,
ὀλίγου τ' ἀπέθανον ἄνθρακες Παρνήσιοι,
καὶ ταῦτα διὰ τὴν ἀτοπίαν τῶν δημοτῶν.
ἔπυ τοῦ δέους δὲ τῆς μαρίλης μοι συχνὴν 350
ὁ λάρκος ἐνετίλησεν ὡσπερ σηπία.

347. In this scene Dicaeopolis, who has so far prevailed with the Chorus as to obtain leave to speak his mind freely about the enemy, makes preparation, by a visit to Euripides, to plead their cause in the guise of a beggar, partly *ad movendam misericordiam*, partly, as he pretends, that he may not be recognised by Cleon (441).

ibid. ἐμέλλετε. 'I thought you would all of you soon wave your — cries; and very near to death were the — charred sticks from Parnes!' For this use of μέλλειν cf. Vesp. 460, ἄρ' ἐμέλλετε ποτ' ἔμελλον χεῖρας τῷ χρόνῳ. Ran. 269, ἐμέλλον ἄρα παύσειν ποτ' ὑμᾶς τοῦ κόραξ. Hom. II. xxii. 356, ἦ σ' εὐ γιγνώσκων ποτίσσομαι, οὐδ' ἄρ' ἐμέλλον πείσειν.—βοήν is used παρά προσδοκίαν for χεῖρας. This was a form of asking for quarter, to 'wave the hands' in token of submission. Thuc. iv. 38, οἱ δὲ ἀκούσαντες παρήκαν τὰς ἀσπίδας οἱ πλείστοι, καὶ τὰς χεῖρας ἀνέσεισαν. Act. Apost. xix. 33, ὁ δὲ Ἀλέξανδρος κατασεύσας τὴν χεῖρα ἤθελεν ἀπολογεῖσθαι τῷ δήμῳ. The substitution of βοήν for χεῖρας is quite in the style of Aristophanes, as in the next line ἄνθρακες is perhaps for

ἄνθρωποι (cf. 332). Not perceiving this, Dobree and Elmsley (followed by Meineke and Dr Holden, who also give πάντως), read ἀνήσειν τῆς βοῆς, and A. Müller ἀνήσειν τὴν βοήν.—Παρνήσιοι, not 'of Parnassus,' but 'of Parnes,' which was near the deme Acharnae. Dindorf reads Παρνήθιοι after Bentley. The MSS. give, as usual, Παρνάσιοι or Παρνάσσιοι, which the Schol. regards as an intentional joke on *ισροί*.—ὀλίγου δ' Meineke and Holden, ὀλίγου γ' Elmsley.

350. μαρίλη, the dust of charcoal, whence the name Μαριλάδης, inf. 609. The genitive depends on συχνήν, like πολλοὺς τῶν λίθων, πολλὴν τῆς γῆς, &c. Thuc. i. 5, τὸν πλείστον τοῦ βίου. In this idiom the accusative is in the same gender with the genitive, which regularly takes the article,—e.g. not πολλοὺς λίθων, but πολλοὺς τῶν λίθων. 'Through its fear (of being stabbed) the charcoal-senttle befouled me with plenty of its smut.' He jocosely compares the black dust from the charcoal with the dirt of some living creature, and the ink of the cuttle-fish.—κατατιλᾶν occurs An. 1054, 1117, Ran. 366, ἦ κατατιλᾶ τῶν Ἐκαταίων.

δεινὸν γὰρ οὕτως ὀμφακίαν πεφυκέναι
 τὸν θυμὸν ἀνδρῶν ὥστε βάλλειν καὶ βοᾶν
 ἐθέλειν τ' ἀκοῦσαι μηδὲν ἴσον ἴσω φέρον,
 ἐμοῦ θέλοντος ὑπὲρ ἐπιξήνου λέγειν 355
 ὑπὲρ Λακεδαιμονίων ἅπανθ' ὅσ' ἂν λέγω·
 καίτοι φιλῶ γε τὴν ἐμὴν ψυχὴν ἐγώ.

ΧΟΡ. τί οὖν οὐ λέγεις ἐπίξηνον ἐξενεγκὼν θύραξ'
 ὅ τι ποτ', ὦ σχέτλιε, τὸ μέγα τοῦτ' ἔχεις; 360
 πάνυ γὰρ ἔμεγε πόθος ὅ τι φρονεῖς ἔχει.
 ἀλλ' ἤπερ αὐτὸς τὴν δίκην διωρίσω,
 θεῖς δεῦρο τοῦπίξηνου ἐγχείρει λέγειν. 365

ΔΙΚ. ἰδοὺ θέασαι, τὸ μὲν ἐπίξηνον τοδί,
 ὁ δ' ἀνὴρ ὁ λέξων οὐτοσὶ τυννουτοσί.
 ἀμέλει μὰ τὸν Δί' οὐκ ἐνασπιδώσομαι,
 λέξω δ' ὑπὲρ Λακεδαιμονίων ἅ μοι δοκεῖ.
 καίτοι δέδοικα πολλὰ· τοὺς τε γὰρ τρόπους 370

354. μηδὲν ἴσον, 'nothing fair,' is expanded for the joke's sake into a formula used in mixing wine with an equal part of water. Plut. 1132, οἴμοι δὲ κύλικος ἴσον ἴσω κεκραμένης. The most common proportion seems to have been τρία καὶ δύο (Equit. 1188).

355. ὑπὲρ ἐπιξήνου, sup. 318.

356. περὶ Λακ. Meineke, which is most unrhymical.

357. φιλῶ γε. 'And yet, be sure, I am as fond of my own life as you can be (and therefore would not have made the risk if I were not confident that justice would prevail).'

359—62. These dochmiac verses express the excitement of the old men at the prospect of any good being said of the enemy.—ὅ τι φρονεῖς, 'as to what your views are.'

362. ἤπερ αὐτός. Adopt your

own definition of justice, viz. that you should plead at your own risk, and go and bring the chopping-block here. (Exit Dicaeopolis to fetch it.)

367. τυννουτοσί. 'Such an insignificant little fellow as you see.' Schol. δεικνὺς τὸν δάκτυλον τὸν μικρὸν λέγει. "Summam modestiam simulat," says A. Müller. If it could be proved (as suggested in the Preface) that the part of Dicaeopolis was acted by Aristophanes, the adjective here might be thought to describe a real characteristic of stature, as φαλακρὸς does his baldness, in Pac. 771.

368. ἀμέλει, 'fear not; by Zeus! I am not going to enshroud myself,'—to dress as a ὀπλίτης for self-protection. He purposely uses a quaint word. See sup. 4.

τοὺς τῶν ἀγροίκων οἶδα χαίροντας σφόδρα
 ἔάν τις αὐτοὺς εὐλογῇ καὶ τὴν πόλιν
 ἀνὴρ ἀλαζὼν καὶ δίκαια κᾶδिका
 κἀνταῦθα λανθάνουσ' ἰπεμπολίμειοι
 τῶν τ' αὖ γερόντων οἶδα τὰς ψυχὰς ὅτι 375
 οὐδὲν βλέπουσιν ἄλλο πλὴν ψήφῳ δακεῖν,
 αὐτός τ' ἑμαυτὸν ὑπὸ Κλέωνος ἴπαθου
 ἐπίσταμαι διὰ τὴν πέρυσι κωμῳδίαν.
 εἰσελκύσας γάρ μ' εἰς τὸ βουλευτήριον
 διέβαλλε καὶ ψευδῇ κατεγλώττιζέ μου 380

370—5. τοὺς τε γὰρ—τῶν τ' αὖ. 'The country people are so conceited that any praise, however exaggerated, of the mother city delights them, and the old citizens are so crabbed and cross that one is pretty certain to be condemned by them in the law-courts if one says a word against Athens.'

372. εὐλογῇ. A neuter verb used, like εὐσεβῆν τινα, with an accusative of the object. Eccl. 454, ἕτερά τε πλεῖστα τὰς γυναῖκας εὐλόγει. Aesch. Ag. 563, τοιαῦτα χρὴ κλύοντας εὐλογεῖν πόλιν καὶ τοὺς στρατηγούς. Equit. 565, εὐλογῆσαι βουλόμεσθα τοὺς πατέρας ἡμῶν. Such exaggerated praises of Athens are found throughout the speech of Pericles in Thuc. ii.

374. ἐνταῦθα, 'herein,' viz. in their vanity and credulity, 'they get sold (deceived) by the orators without being aware of it.'

376. ψήφῳ δακεῖν. Compare τὸν αὐτοῦδ' ἀξ τρόπον, Pac. 607. The sense is, 'the people don't like to hear their city blamed, and so, if I am prosecuted, the dicasts will condemn

me.' The dicasts always acted as a body of citizens, not merely as a judicial committee.

377. αὐτός. It is clear that, whoever personated the character of Dicæopolis, he is now speaking in his own character. Of course, if the poet himself was acting the part, as some think that he did that of Cleon in the Equites, all would be clear and consistent.

378. τὴν πέρυσι, 'last year's comedy,' viz. the Babylonians, against which Cleon had laid an information on the ground that it had held up to ridicule the Athenian citizens in the presence of strangers,—perhaps because Cleon himself had been aimed at in the play. The process, as A. Müller seems rightly to think, would have been εἰσαγγελία, an impeachment to the B. 44.

380. κατεγλώττιζε, 'he beslobbered me with his lies.' The noun occurs in Nub. 51, ἢ δ' αὖ μύρου, κρόκου, καταγλωττισμάτων. Cf. Equit. 351, τί οὐαὶ σὺ πίνων τὴν πόλιν πεποίηκας, ὥστε νυνὶ ὑπὸ σοῦ μονωτάτου κατεγλωττισμένην σιωπᾶν;

κάκυκλοβόρει κ' ἄπλυνεν, ὅστ' ὀλίγου πάνυ
ἀπωλόμην μολυνοπραγμονούμενος.

νῦν οὖν με πρῶτον πρὶν λέγειν εἴσατε
ἐνσκενάσασθαι μ' οἶον ἀθλιώτατον.

ΧΟΡ. τί ταῦτα στρέφει τεχνάζεις τε καὶ πορίζεις
τριβάς; 385

λαβὲ δ' ἐμοῦ γ' ἔνεκα παρ' Ἱερωνύμου
σκοτοδασυπυκνότηριχά τιν' Ἄϊδος κυνήν· 390
εἴτ' ἐξάνοιγε μηχανὰς τὰς Σισύφου,
ὡς σκῆψιν ἀγὼν οἶτος οὐκ εἰσδέξεται.

381. ἐκυκλοβόρει. The Cycloborus was a mountain-torrent down Parnes, alluded to in Equit. 137. Ραε. 757, Vesp. 1034, φωνὴν δ' εἶχεν χαράδρας ἄλεθρον τετοκυίας. Cleon had a loud spluttering voice, κεκραξιδάμας, Vesp. 596, to which allusion is often made by the poet.—ἔπλυνε, 'he abused me like a washerwoman.' Plut. 1061, πλυνόν με ποιῶν ἐν τοσοῦτοις ἀνδράσιν. Dem. p. 997 fin., ἀλλήλους δὲ πλυνοῦμεν, καὶ ὁ τῷ λόγῳ κρατήσας ἄρξει. There seems a joke on the antithetic words πλύνειν and μολύνειν, as if he had said 'he washed me till I had got quite dirty,' lit. 'by being mixed up with a dirty business.' Inf. 847, κού ξυντυχῶν σ' Ἐπέρολος δικῶν ἀναπλήσει.

384. This verse, which occurs again at 436, can hardly be right here, on account of the repetition of με, which here stands for ἐμαυτόν. Either there was *aposiopesis*, and the speaker was cut short by the hurried question of the Chorus, or some other line was read, e.g. πτωχοῦ στολήν λαβόντα πειράσθαι τύχην. Elmsley, having little

confidence in his own conjecture ἐνσκενάσασθαι γ', inclosed the verse in brackets.

385. τριβάς, 'delays.' Soph. Oed. R. 1160, ἀνήρ ὄδ', ὡς ἔοικεν, ἐς τριβάς ἐλά. Antig. 577, μὴ τριβάς ἔτ', ἀλλὰ νιν κομίζετ' εἴσω, δμῶδες.

389. λαβὲ δέ. 'Nay, take, for all that I care, from Hieronymus a dark thick close-haired cap of invisibility.' The man here mentioned, and again alluded to in Nub. 548, as κομήτης παῖς Ξενοφάντου, was a poet, either of tragedy or dithyramb, ridiculed for his long hair (ὡς πάνυ κομῶν, Schol.) and perhaps for the use of such bombastic terms as the compound epithet. Plat. Resp. x. p. 612 B, ἐάν τ' ἔχη τὸν Γύγου δακτύλιον, ἐάν τε μή, καὶ πρὸς τοιοῦτῳ δακτυλίῳ τὴν Ἄϊδος κυνήν. See Iliad v. 845. Hes. Scut. 227.

391. Σισύφου. He was the typical impostor of Tragedy; the κέρδιστος ἀνδρῶν, Il. vi. 153.—ἀλλ' ἐξάνοιγε, Dr Holden and Müller, after Meineke, from Suidas. A very inferior reading, as an imperative immediately precedes.

392. σκῆψιν, πρόφασιν, excuse

ΔΙΚ. ὦρα ἴστιν ἄρα μοι καρτερὰν ψυχὴν λαβεῖν,
καί μοι βαδιστέ' ἐστὶν ὡς Εὐριπίδην.
παῖ παῖ. ΚΗΦ. τίς οὗτος; ΔΙΚ. ἔνδον ἔστ'
Εὐριπίδης; 395

ΚΗΦ. οὐκ ἔνδον ἔνδον ἐστίν, εἰ γνῶμην ἔχεις.
ΔΙΚ. πῶς ἔνδον, εἴτ' οὐκ ἔνδον; ΚΗΦ. ὀρθῶς, ὦ
γέρον.

ὁ νοῦς μὲν ἔξω ξυλλέγων ἐπύλλια
οὐκ ἔνδοι, αὐτὸς δ' ἔνδον ἀναβάδην ποιεῖ
τραγωδίαν. ΔΙΚ. ὦ τρισμακάρι' Εὐριπίδη, 400
ὅθ' ὁ δοῖλος οὕτωςι σοφῶς ὑποκρίνεται.
ἐκκάλεσον αὐτόν. ΚΗΦ. ἀλλ' ἀδύνατον. ΔΙΚ.
ἀλλ' ὅμως.

οὐ γὰρ ἂν ἀπέλθοιμ', ἀλλὰ κόψω τὴν θύραν.
Εὐριπίδῃ, Εὐριπίδιον,

or delay. The phrase was proverbial. A. Müller cites Plato, p. 421 D, οὐ μοι δοκεῖ προφάσεις ἀγῶν εἰσδέχεσθαι. Hence Cobet's reading, adopted by Meineke, οὐχὶ δέξεται, is no improvement.

395. παῖ παῖ. He knocks at a side door on the stage, representing the house of Euripides. Aesch. Cho. 640, παῖ παῖ, θύρας ἄκουσον ἐρκείας κτύπον. According to the Schol., the door was opened by the actor Cephisophon. But this hardly suits δοῦλος, 401. Perhaps he took this view from ὑποκρίνεται *ibid.*

396. οὐκ ἔνδον ἔνδον. This is an imitation of the style of Euripides, Θανάων τε καὶ Θανάων, ἔστιν τε κούκ' ἔτ' ἔστιν, οὐ θέλων τε καὶ θέλων, &c.

398. ἐπύλλια, 'versicles.' Pac. 532, ἐπυλλίων Εὐριπίδου.

399. ἀναβάδην. 'In superiore parte aedium,' A. Müller.

He is clearly right, and he might have added that in this consists the joke of the κρεμάθρα in Nub. 218, viz. the supposed proximity to the stars as favourable to the study of meteorics. So in Nub. 230, Socrates is made to say, οὐ γὰρ ἂν ποτε ἐξεῦρον ὀρθῶς τὰ μετέωρα πράγματα, εἰ μὴ κρεμάσας τὸ νόημα καὶ τὴν φροντίδα λεπτήν καταμύξας εἰς τὸν ὅμοιον ἀέρα. Εἰ δ' ὦν χαμαὶ τάνω κάτωθεν ἐσκόπουν, οὐκ ἂν ποθ' εὔρον.— There is severe satire in the notion of a man composing Tragedy while his mind is far away.

401. ὅθ', i. e. ὅτε.—ὑποκρίνεται, 'acts so cleverly,' 'gives such clever answers.' In Vesp. 53, ὑποκρινόμενον ὄνειρατα is 'a dream-interpreter;' 'one who gives answers about dreams.' Il. v. 150, ὁ γέρον ἐκρίνατ' ὄνειρους.

ὑπάκουσον, εἴπερ πώποτ' ἀνθρώπων τινί 405
Δικαιοπόλις καλεῖ σε Χολλείδης, ἐγώ.

ΕΥΡ. ἀλλ' οὐ σχολή.

ΔΙΚ. ἀλλ' ἐκκυκλήθητ'. ΕΥΡ. ἀλλ' ἀδύνατον.

ΔΙΚ. ἀλλ' ὅμως.

ΕΥΡ. ἀλλ' ἐκκυκλήσομαι καταβαίνειν δ' οὐ σχολή.

ΔΙΚ. Εὐριπίδη, ΕΥΡ. τί λέλακας; ΔΙΚ. ἀναβάδην
ποιεῖς, 410

ἐξὸν καταβάδην; οὐκ ἐτὸς χωλοὺς ποιεῖς.

ἀτὰρ τί τὰ ράκι' ἐκ τραγωδίας ἔχεις,

ἐσθῆτ' ἐλεεινήν; οὐκ ἐτὸς πτωχοὺς ποιεῖς.

ἀλλ' ἀντιβολῶ πρὸς τῶν γονάτων σ', Εὐριπίδη,

405. ὑπάκουσον, 'do open the door!'

406. Χολλείδης. So Elmsley for Χολλίδης. Müller argues from sup. 34 that Dicaeopolis must really have belonged to the Acharnian deme, and this is only a joke on *χωλός*. (So the Schol.) We have no proof, however, that charcoal was not cheap and abundant in both dems.—καλῶ σ' ὁ Χολλείδης, Meineke, Holden, Müller, following Cobet,—it is difficult to see why. 'Dicaeopolis calls you, of the Chollid deme; it is I.' It is not usual to add the article with the adjective denoting the deme.

407. The voice of Euripides is heard from within, replying that he is too busy. 'Then,' says his persecutor, 'show yourself in that upper room of yours.' The *eccyclema* is brought into play, to display the poet's studio with all his dresses and tragic paraphernalia around him.

410. τί λέλακας; 'What do you say?' A mock-tragic word

for τί λέγεις; Hippol. 54, πολλὸς δ' ἄμ' αὐτῷ προσπύλων ὀπισθόπους κῶμος λέλακεν.—ἀναβάδην, 'do you compose up there when you might do so down here?' 'Tis not for nothing that you represent the lame and the halt in your plays!' A hit at the play on Bellerophon, who fell from his Pegasus. See Pac. 147.—οὐκ ἐτὸς, *haud frustra*; an adverb connected with ἐτώσιος. Cf. Thesm. 921. Plut. 404.

412. τί ἔχεις, 'why have you got them with you there?' Müller and others understand τί φορεῖς; 'why are you wearing?' But the joke seems to be to make the studio appear like an old-clothes' shop, with sundry suits hanging on pegs, or labelled and arranged about the room.

413. πτωχοὺς. 'No wonder that you introduce *beggars* in your plays,' when you keep such a good stock of rags! Cf. Lysist. 138, οὐκ ἐτὸς ἀφ' ἡμῶν εἰσὶν αἱ τραγωδίαί. Thesm. 921, οὐκ ἐτὸς πάλαι ἡγυπτιάζετ'.

δός μοι ράκιόν τί του παλαιού δράματος. 415
 δεῖ γάρ με λέξαι τῷ χορῷ ῥῆσιν μακράν
 αὐτῆ δὲ θάνατον, ἣν κακῶς λέξω, φέρει.

ΕΥΡ. τὰ ποῖα τρίχῃ; μῶν ἐν οἷς Οἰνεὺς ὀδὶ
 ὁ δύσποτμος γεραιὸς ἠγωνίζετο;

ΔΙΚ. οὐκ Οἰνεὺς ἦν, ἀλλ' ἔτ' ἀθλιωτέρου. 420

ΕΥΡ. τὰ τοῦ τυφλοῦ Φοίνικος; ΔΙΚ. οὐ Φοίνι-
 κος, οὔ,

ἀλλ' ἕτερος ἦν Φοίνικος ἀθλιώτερος.

ΕΥΡ. ποίας ποθ' ἀνὴρ λακίδας αἰτεῖται πέπλων;
 ἀλλ' ἦ Φιλοκτίτου τὰ τοῦ πτωχοῦ λέγεις;

ΔΙΚ. οὐκ, ἀλλὰ τούτου πολὺ πολὺ πτωχιστέρου. 425

ΕΥΡ. ἀλλ' ἦ τὰ δυσπινῆ θέλεις πεπλώματα
 ἃ Βελλεροφόντης εἶχ' ὁ χωλὸς οὔτοσί;

ΔΙΚ. οὐ Βελλεροφόντης· ἀλλὰ κάκείνος μὲν ἦν

415. του, i. e. τινός, 'some old play (that you have done with),' is a probable correction of Bergk's for τοῦ. Some twenty years later 'the old drama' might have borne an intelligible meaning, compared with the developments of style and metre in the poet's later plays. The Schol. understands by 'that old play' the Telephus.

416. μακράν. From v. 497 to v. 556. The Schol. takes the epithet as a satire on the long speeches in the plays of Euripides.—θάνατον, cf. 355—7.

418. ὀδὶ. He points to a very shabby suit in which he dressed up his Oeneus on the stage. The first verse of that play is cited in Ran. 1238.—ἠγωνίζετο, 'acted.'

423. λακίδας, 'tatters,' Aesch. Cho. 26. The tragic tone in which Euripides sustains the dialogue, and the long list of

beggar-kings which he is made to produce in so short a space, are admirably conceived by the poet.

424. Φιλοκτίτου. This play was brought out with the *Medea* in 431—2 B. C. A full description of the poverty and distress of Philoctetes in the isle of Lemnos is given in Bk. ix of Quintus Smyrnaeus, doubtless from the Cyclic poets whom both Sophocles and Euripides so largely followed.

425. πτωχιστέρου. Formed like λαλίστατος, ποιίστατος, φενακίστατος, μονοφαγίστατος, Vesp. 923.

426. δυσπινῆ, 'squalid.' The dirt adhering to clothes was specially called πίνος. Soph. Oed. Col. 1258, ἐσθῆτι σὺν τοιαῦδε, τῆς ὁ δυσπιλῆς γέρων γέροντι συγκατέκηκεν πίνος. Eur. El. 304, πρῶτον μὲν οἷσις ἐν πέπλοις ἀλίջομαι, πίνω θ' ὄσω βέβρωθα.

χωλός, προσαιτών, στωμύλος, δεινός λέγειν.

ΕΥΡ. οἶδ' ἄνδρα, Μυσὲν Τηλέφον. ΔΙΚ. ναὶ Τη-
λεφον' 430

τούτου δὸς ἀντιβολῶ σέ μοι τὰ σπάργανα.

ΕΥΡ. ὦ παῖ, δὸς αὐτῷ Τηλέφον ρακώματα.
κεῖται δ' ἄνωθεν τῶν Θυεστείων ρακῶν,
μεταξὺ τῶν Ἴνουσ. ἰδοὺ ταυτὶ λαβέ.

ΔΙΚ. ὦ Ζεῦ διόπτα καὶ κατόπτα πανταχῇ, 435
ἐνσκευάσασθαί μ' οἶον ἀθλιώτατον.

Εὐριπίδη, ἴπειδήπερ ἐχαρίσω ταδί,
κάκεινά μοι δὸς τὰκόλουθα τῶν ρακῶν,
τὸ πιλίδιον περὶ τὴν κεφαλὴν τὸ Μύσιον.

δεῖ γάρ με δόξαι πτωχὸν εἶναι τήμερον, 440

429. προσαιτεῖν and ἐπαιτεῖν are specially applied to beggars, who stand at or by people's doors. Cf. 452. St Luke xviii. 35, τυφλὸς τις ἐκάθητο παρὰ τὴν ὁδὸν προσαιτῶν (al. ἐπαιτῶν). Schol. οὐκ εἶπεν αἰτῶν, ἀλλὰ προσαιτῶν οὕτως γὰρ λέγεται. δεινός λέγειν, i. e. possessing a faculty very suitable to Dicaeopolis in his present strait. The addition of these two words suggests to Euripides the play that was meant. It was brought out with the Alcestis v. c. 439, and seems to have incurred much criticism and some ridicule. "In hac tragoedia," (says A. Müller) omnia quae in poesi Euripidis vituperantur, maxime ante oculos posita erant."

431. σπάργανα, 'wraps.'

433. ἄνωθεν. The order was, Ino, Telephus, Thyestes. For μεταξὺ τῶν Ἴνουσ is, 'between them and Ino's.' Oed. Col. 290, τὰ δὲ μεταξὺ τούτου μηδαμῶς γίγνου κακός, 'between now and the arrival of Theseus.' Ib.

583, τὰ δ' ἐν μέσῳ ἢ λῆστυ ἴσχεις ἢ δι' οὐδενὸς ποιεῖ.

435. διόπτα. 'That seest through and over all things!' (πατήρ ὀπαντόπτας, Aesch. Suppl. 130). This is said as an exclamation, when he holds the garment up to the light, and sees the holes in it. Plut. 715, ὁπὰς γὰρ εἶχεν οὐκ ὀλίγας, μὰ τὸν Δία. The following verse occurred before, 384. Here at least it is not inappropriate, if we suppose Dicaeopolis to put the dress on, and offer a prayer to Zeus that he may succeed in dressing himself up as a most wretched being.

438. τὰ ἀκόλουθα. 'Those other articles in keeping with these rags,' i. e. the outfit in which Telephus used to appear on the stage, and which are severally enumerated to v. 478.

440—1. This couplet, the Schol. tells us, is from the Telephus. The applied meaning is, that Aristophanes (as represented, it is difficult to see how, by

εἶναι μὲν ὥσπερ εἰμί, φαίνεσθαι δὲ μὴ
 τοὺς μὲν θεατὰς εἰδέναι μ' ὅς εἰμ' ἐγώ,
 τοὺς δ' αὖ χορευτὰς ἡλιθίους παρεστάναι,
 ὅπως ἂν αὐτοὺς ῥηματίοις σκιμαλίσω.

ΕΥΡ. δώσω· πυκνῆ γὰρ λεπτὰ μηχανᾷ φρενί. 445

ΔΙΚ. εὐδαιμονοίης, Τηλέφω δ' ἀγὼ φρονῶ.
 εὖ γ' οἶον ἤδη ῥηματίων ἐμπίμπλαμαι.
 ἀτὰρ δέομαί γε πτωχικοῦ βακτηρίου.

ΕΥΡ. τουτὶ λαβὼν ἄπελθε λαΐνων σταθμῶν.

ΔΙΚ. ὦ θύμ', ὀρᾷς γὰρ ὡς ἀπωθοῦμαι δόμων, 450
 πολλῶν δεόμενος σκευαρίων· νῦν δὴ γενοῦ
 γλίσχρος προσαιτῶν λιπαρῶν τ'. Εὐριπίδη,
 εὖ μοι σπυρίδιον διακεκαυμένον λήχνω.

Dicaeopolis), must seem to Cleon to be somebody else, to avoid a second prosecution. Hence he adds that he wishes the spectators to know who he really is, while he would make fools of the Chorus, i. e. delude them by his eloquent appeal, 'humbug them,' 'quiz,' 'poke fun at them.' For the Chorus, as his enemies, would side with Cleon against him. So they are stupidly to suppose he is Telephus pleading the cause of the Spartans. Perhaps we should read *εἰδέναι μ' ὡς εἰμ' ἐγώ*, 'to know that it is I.' The part he is going to act is that of Telephus.—For *ὥσπερ* Suidas gives *ὅσπερ*.

444. *σκιμαλίσειν* was a term used by keepers of poultry; see the note on Pac. 549.

445. This verse is either quoted from some play, or a parody on the style of Euripides.

446. *εὐδαιμονοίης*. 'But Telephus be—I won't say what!' lit. 'For Telephus, what I think

of him.' The verse is parodied, as the Schol. again informs us, from the *Telephus*, *καλῶς ἔχοιμι Τηλέφω δ' ἀγὼ φρονῶ*. For *εὐδαιμονοίης*, which occurs again 457, Dr Holden and Müller prefer a reading quoted by Athenaeus p. 186, *εὖ σοι γένοιτο*. Dicaeopolis adds, 'Bravo! how full I am getting of poetic phrases already.' He is Telephus already, and can make use of that hero's very words and sentiments. The mantle of a talker (429) has filled the wearer of it with talk.

450. The words *ὦ θυμὲ το λιπαρῶν* are supposed to be said aside.—*γλίσχρος*, 'greedy;' cf. *ὦ γλίσχρων*, Pac. 193.—*λιπαρῶν*, 'importunate,' 'persevering in entreaty.'

453. *σπυρίδιον*. 'A little wicker basket burnt through (or, with a hole burnt in it) by a lamp.' It seems that beggars used an inverted basket as a protection to hand-lamps on their stations. In some cases the flame would burn a hole

ΕΥΡ. τί δ' ὦ τάλας σε τοῦδ' ἔχει πλέκους χρέος;

ΔΙΚ. χρέος μὲν οὐδέν, βούλομαι δ' ὅμως λαβεῖν. 455

ΕΥΡ. λυπηρὸς ἴσθ' ὦν κάποχώρησον δόμων.

ΔΙΚ. φεῦ·

εὐδαιμονοίης, ὥσπερ ἡ μήτηρ ποτέ.

ΕΥΡ. ἀπελθε νῦν μοι. ΔΙΚ. μᾶλλά μοι δὸς ἐν μόνου
κοτυλίσκιον τὸ χεῖλος ἀποκεκρουμένον.

ΕΥΡ. φθείρου λαβὼν τόδ' ἴσθ' ὀχληρὸς ὦν δό-
μοις. 460

ΔΙΚ. οὐπω μὰ Δί' οἶσθ' οἶ' αὐτὸς ἐργάζει κακά.
ἀλλ', ὦ γλυκίτατ' Εὐριπίδη, τουτὶ μόνου,
δὸς μοι χυτρίδιον σπογγίω βεβυσμένον.

through the bottom, without wholly destroying the basket for this particular use.

454. πλέκους, cf. Pac. 528, ἀπέπτυσ' ἔχθροῦ φωτὸς ἔχθιστον πλέκος. The Schol. says this is a parody on a line in the Telephus, τί δ', ὦ τάλας, σὺ τῶδε πείθεσθαι μέλλεις (l. θέλεις);

456. λυπηρὸς. 'I tell you, you are vexatious to me, so go away at once from the house.' Cf. inf. 460, 471, and Eur. Hel. 452, ὀχληρὸς ἴσθ' ὦν, καὶ τάχ' ὠσθήσει βία.

457. ὥσπερ, i.e. not at all, since the poet's mother was said (falsely, it would seem) to have been λαχανοπωλήτρια, Thesm. 387.

459. κοτυλίσκιον, 'a little cup with its brim (or upper edge) knocked off.' This, says A. Müller, was used by Telephus "ad aquam hauriendam." For the particular meaning of χεῖλος see the note on Aesch. Ag. 790, τῶ δ' ἐναντίω κύτει ἐλπίς προσήει χεῖλος (MSS. χειρὸς) οὐ πληρουμένῳ. The common read-

ing, κυλίσκιον, which is contrary to analogy, was corrected by Brunck from Athen. p. 479.

460. φθείρου. 'Be off with you, now that you have got this. I tell you (again), you are such a plague to the house.' Euripides is getting vexed at the man's importunity. Bergk's correction ἴσθι δ' is certainly no improvement.

461. οὐπω κ.τ.λ. Said aside; 'you are not yet aware what mischief you are doing of yourself,' i.e. your ready compliance is as much against you as my importunity is. Meineke quite spoils the sense by placing a colon at μὰ Δί' i.e. οὐπω ἀπειμι or ἀπέρχομαι, leaving the next clause without any intelligible meaning. Compare οὐκ οἶδα πω inf. 580.

463. σφογγίω, Dind. with most editors and MSS. σπογγίω Bergk with MS. Rav. The Latin form of the word is fungus. A bit of sponge, it would seem, was sometimes used to stop up a hole in a pot (Schol.).

- ΕΥΡ. ἄνθρωπ', αφαιρήσει με τὴν τραγωδίαν.
 ἄπελθε ταυτηνὶ λαβών. ΔΙΚ. ἀπέρχομαι. 465
 καίτοι τί δράσω; δεῖ γὰρ ἑνός, οὐ μὴ τυχὼν
 ἀπόλωλ'. ἄκουσον, ὦ γλυκύτατ' Εὐριπίδῃ
 τουτὶ λαβών ἄπειμι κού πρόσειμ' ἔτι
 εἰς τὸ σπυριδίον ἰσχνά μοι φυλλεῖα δός.
- ΕΥΡ. ἀπολεῖς μ'. ἰδοὺ σοι. φροῦδά μοι τὰ δρά-
 ματα. 470
- ΔΙΚ. ἀλλ' οὐκέτ', ἀλλ' ἄπειμι. καὶ γὰρ εἰμ' ἄγαν
 ὀχληρός, οὐ δοκῶν με κοιράνους στυγεῖν.
 οἴμοι κακοδαίμων, ὡς ἀπόλωλ'. ἐπελαθόμεν
 ἐν ᾧπέρ ἐστι πάντα μοι τὰ πράγματα.
 Εὐριπίδιον ὦ γλυκύτατον καὶ φιλάτιον, 475

Perhaps, however, as in Hom. II. XVIII. 414, a sponge used for wiping perspiration &c. was kept by the *πτωχοί*, or professional beggars, in some pot or small basin.

464. τὴν τραγωδίαν. Whether 'tragedy' in the abstract, or 'my tragedy,' viz. the Telephus, be meant, the joke is to make its essence consist in rags and cracked pottery. Schol. οὖν τὰ σκεύη τῆς τραγωδίας.

466. οὐ μὴ τυχών, 'failing which,' *quod nisi nactus ero*.

469. σπυρίδιον, sup. 453. He now asks for some of the cast-away outside leaves of cabbages or other vegetables, such as beggars collected in their baskets for cooking and eating. The *φυλλεῖα ἰσχνῶν ραφανίδων* are expressly mentioned as serving this purpose, Plut. 544.

470. φροῦδα, 'all my plays are gone.' Cf. 464.

471. οὐκέτι. Supply from the context *λιπαρήσω*, or *αἰτήσω* σκ. ἄγαν ὀχληρός, 'too trouble-

some,' viz. to be tolerated much longer. Eur. Med. 305, *εἰμὶ δ' οὐκ ἄγαν σοφῆ*. The *καὶ* in *καὶ γὰρ* serves to emphasize, 'for indeed I am,' &c. Cf. 460. Soph. Oed. R. 445, *ὡς παρὰν σύ γ' ἐμποδῶν ὀχλεῖς*. Prom. V. 1000, *ὀχλεῖς μάτην με*.—*οὐ δοκῶν*, "non reputans, invisum me fieri regibus," A. Müller. The verse is said to be a parody from either the Oeneus or the Telephus. The literal sense seems to be, 'thinking the lords do not dislike me,' i. e. as in fact they do. (He here moves away, but returns after a few paces.) The final request is a crushing one, and must have raised a storm of laughter against the unfortunate poet, whose mother was popularly believed to have been in the green-grocery line (Thesm. 387, Ran. 840).

474. ἐν ᾧπέρ, 'the very point on which,' &c.

475. The reading of the MSS. *φιλάτιον* has been altered

κάκιστ' ἀπολοίμην, εἴ τί σ' αἰτήσαιμ' ἔτι,
πλὴν ἐν μόνον, τουτὶ μόνον τουτὶ μόνον,
σκάνδικά μοι δός, μητροθεν δεδεγμένος.

ΕΥΡ. ἀνὴρ ὑβρίζει κλεῖε πηκτὰ δωμάτων.

ΔΙΚ. ὦ θύμ', ἄνευ σκάνδικος ἐμπορευτέα. 480

ἄρ' οἴσθ' ὅσον τὸν ἀγῶν' ἀγωνιεῖ τάχα,
μέλλων ὑπὲρ Λακεδαιμονίων ἀνδρῶν λέγειν;

πρόβαινε νῦν, ὦ θυμέ· γραμμὴ δ' αὐτή.

ἔστηκας; οὐκ εἶ καταπιῶν Εὐριπίδην;

ἐπήνεσ' ἄγε νυν, ὦ τάλαινα καρδία, 485

by all the modern editors to φιλτατον. The adjective, used as a ὑποκρίσμα, is jocosely formed like ὑστάτιος, ὀσάτιος. Compare Lysist. 872, ὦ γλυκύτατον Μυρρινίδιον, τί ταῦτα δρᾷς; ib. 889, ὦ γλυκύτατον σὺ τεκνίδιον κακοῦ πατρός.

478. σκάνδικα, 'chervil,' or some such plant. Cf. 457. Aesch. Cho. 760, ὃν ἐξέθρεψα μητρόθεν δεδεγμένος.

479. πηκτὰ δωμάτων, 'the doors of the house.' A tragic phrase, probably. The *eccy-clema* now closes in, and no more is seen of the poet.

481. ἄρ' οἴσθα. 'Are you not aware how great is the contest you will soon have to engage in, as you have undertaken to speak for the Lacedaemonians?' The friend of the Spartan was looked at with special distrust as the friend of oligarchy, if not a secret sympathiser with the Mede.

483. γραμμὴ. 'This is the starting-point in the race for your life.' A line was drawn on which several racers, δρομεῖς, set one foot as they stood abreast for the start, and to the

same mark they returned, Eur. El. 955, 984.—καταπιῶν, 'now that you have swallowed Euripides.' The ancients had a curious notion that food imparted its own physical qualities to the mind or disposition of the eater of it; see sup. 166. Eq. 361, 491. Vesp. 1082. It is stated in a Review that "among some American tribes it was the custom to eat the flesh of heroes who fell in battle, in the hope of inheriting the valour of the departed." Here the 'bolting of Euripides' is a jocosely way of saying 'now that you have got in you his eloquence and clever sophistry.' Schol. ὥσπερ Εὐριπίδην ὄλον μετασχηματισάμενος καὶ ἀναλαβὼν ἐν σαυτῷ.

485. ἐπήνεσα. As in Ran. 508, and elsewhere, the sense probably is, 'No, thank you!' In the dialogue between the man and his own soul, the speaker declines, but appeals to his heart or courage to act for him, as it were. Compare Od. xx. 18. Eur. Med. 1057, μὴ δῆτα, θυμέ, μὴ σύ γ' ἐργάση τάδε· ἔασον αὐτοῦς, ὦ τάλαν, φείσαι τέκνων.

ἄπελθ' ἐκεῖσε, κᾶτα τὴν κεφαλὴν ἐκεῖ
 παράσχεις, εἰποῦσ' ἄττ' ἂν αὐτῇ σοὶ δοκῆ.
 τόλμησον, ἴθι, χώρησον ἄγαμαι καρδίας.

ΧΟΡ. τί δράσεις; τί φήσεις; ἀλλ' ἴσθι νυν 490

ἀναίσχυντος ὦν σιδηροῦς δ' ἀνὴρ,
 ὅστις παρασχὼν τῇ πόλει τὸν ἀχένα
 ἅπασι μέλλεις εἰς λέγειν τάναντία.

ἀνὴρ οὐ τρέμει τὸ πρῶγμ'. εἰά νυν,
 ἐπειδήπερ αὐτὸς αἰρεῖ, λέγε. 495

ΔΙΚ. μή μοι φθονήσητ', ἄνδρες οἱ θεώμενοι,
 εἰ πτωχὸς ὦν ἔπειτ' ἐν Ἀθηναίοις λέγειν
 μέλλω περὶ τῆς πόλεως, τρυγῶδιαν ποιῶν.

τὸ γὰρ δίκαιον οἶδε καὶ τρυγῶδία. 500

ἐγὼ δὲ λέξω δεινὰ μέν, δίκαια δέ.

οὐ γάρ με νῦν γε διαβαλεῖ Κλέων ὅτι

486. ἐκεῖσε, to the goal, γραμμῆ being the starting-point. Hence ἀπελθε, 'go from this point to that,' begin your argument and prove it.

487. For εἰποῦσ' we should perhaps read εἰπεῖν, 'for the purpose of saying just what you please.' Cf. 369. ἐκεῖ, viz. on the block. The participle could only mean, 'when you have said your say, then let them chop off your head if they choose;' and this gives a fair sense.

489. ἄγαμαι καρδίας. 'I admire myself for my heart.' So Eur. Rhes. 242, ἄγαμαι λήματος. Av. 1744, ἄγαμαι δὲ λόγων.

495. αὐτὸς αἰρεῖ. Cf. 318.

497. Dicaeopolis, being well primed in the Telephus, commences with a quotation (or parody, perhaps) from that play. 'Don't be jealous of me, ye spectators, if, though I am

but a beggar, I still intend to speak in pr sence of Athenians about the city, as the composer of a comedy.' Here again Dicaeopolis must have been understood to mean, if not to be, Aristophanes; since the author only, not the actor, merely as actor, could be said ποιεῖν. So just below, he says 'For now at least Cleon will not bring frivolous charges against me.' There is a keen satire on the reluctance of the Athenians to listen to any one who was not a τις,—a demagogue or a man of note. Cf. 558. The ῥῆσις contains, like the similar one in Pac. 603, an important exposition of the misunderstandings and petty jealousies which gave rise to the war. Of course, such reasons have no historical weight. They represent the gossip of the day, and probably of the enemies of Pericles.

ξένων παρόντων τὴν πόλιν κακῶς λέγω.
αὐτοὶ γὰρ ἔσμεν οὐπὶ Ληναίῳ τ' ἄγων,
κοῦπω ξένοι πάρεισιν· οὔτε γὰρ φόροι 505
ἤκουσιν οὔτ' ἐκ τῶν πόλεων οἱ ξύμμαχοι·
ἀλλ' ἔσμεν αὐτοὶ νῦν γε περιεπτισμένοι·
τοὺς γὰρ μετοίκους ἄχυρα τῶν ἀστῶν λέγω.
ἐγὼ δὲ μισῶ μὲν Λακεδαιμονίους σφόδρα,
καυτοῖς ὁ Ποσειδῶν, οὐπὶ Ταινάρῳ θεός, 510
σείσας ἅπασιν ἐμβάλοι τὰς οἰκίας·
κάμοι γὰρ ἔστιν ὑμπέλια κεκομμένα.

504. αὐτοί, 'for we are by ourselves now, and only the meeting at the Lenaeum,'—the lesser festival of the Lenaea, which preceded the greater one of the Διονύσια τὰ ἐν ἄστει. At this latter the ξένοι were present, bringing to the Athenian treasury their tributes (φόροι). At the Lenaea only the ἀστοὶ and the μέτοικοι, who are now regarded as quasi-citizens, formed the audience. The two last are compared to grain lying in a heap mixed up with its own chaff; while the separation of the ξένοι is described by περιπίσσειν, the shelling out, or rubbing off the grain, such as barley or millet, from the ears and straw, which is then laid wholly aside. Thus περὶ has the proper meaning of stripping round the axis or stalk of the plant. Schol. οἶον ξένων ἀπηλλαγμένοι καὶ καθαροὶ ἀστοί. κυρίως πίσσειν ἐστὶ τὸ κριθὰς ἢ ἄλλο τι λεπίζειν καὶ καθαροποιεῖν, ἔνθεν καὶ πτισάνη. The passage has been generally misunderstood, and περιεπτισμένοι wrongly taken to mean 'winnowed' or 'cleaned of the chaff.' (Hesych. περιεπτισμένη· περιεξεσμένη, πε-

ρικεκαθαρμένη.) Properly, the verb would seem to describe the removal of the glume adhering to the grain, as in the process of making groats or pearl-barley. Meineke, without the slightest probability, omits 508, the point of which, it is clear, he failed to perceive.

ibid. Ληναίῳ. In ancient times a public winepress, λήνη, appears to have stood in a low part of Athens called Λίμναι. Round it rustic plays would be acted during the vintage, which were thus called Ληναῖα, and the place itself Ληναῖον. Like the Equites (548) the 'Acharnians' was acted at the Lenaea, while the 'Babylonians,' for exhibiting which Cleon had prosecuted Aristophanes, had appeared at the Greater Dionysia.

509. μισῶ. He begins by avowing his hearty hatred of the Spartans, to clear himself of any charge of Laconism. He too, he says, as a farmer, has been injured by them, and he would like to see their city destroyed by the earthquake. Thucydides speaks of the frequent earthquakes during the war, I. 23, 128, III. 87, 89, &c.

ἀτάρ, φίλοι γὰρ οἱ παρόντες ἐν λόγῳ,
 τί ταῦτα τοὺς Λάκωνας αἰτιώμεθα;
 ἡμῶν γὰρ ἄνδρες, οὐχὶ τὴν πόλιν λέγω, 515
 μέμνησθε τοῦθ', ὅτι οὐχὶ τὴν πόλιν λέγω,
 ἀλλ' ἀνδράρια μοχθηρά, παρακεκομμένα,
 ἄτιμα καὶ παρίσημα καὶ παράξενα,
 ἐσυκοφάντει Μεγαρέων τὰ χλανίσκια

513. φίλοι, i.e. none but ἀστοὶ and μέτοικοι, who will give a fair hearing to one of their own body even if he lays on them some part of the blame.

514. τί ταῦτα. 'Why are we always blaming those Lacedaemonians for this?' i.e. why cannot we see that the affront was first given by ourselves?

515. ἡμῶν, 'men of our own body,'—individuals, not the city collectively. The last clause is jocosely added to evade Cleon's charge of τὴν πόλιν κακῶς λέγειν, sup. 503. Hence the emphatic repetition in the next verse.

517. ἀνδράρια μοχθηρά, some good-for-nothing fellows of no position in the state, viz. συκόφανται (or, as A. Müller thinks, certain demagogues). But cf. 820. The words following are partly borrowed from base or badly struck money. When the die was set awry, as we so often see in Greek and Roman coins, the piece was called παράτυπον (Schol.) or παρακεκομμένον, as opposed to ὀρθῶς κοπὲν (Kan. 723). When the money-changer's mark was stamped on a coin as being below the standard value, and therefore κίβδηλον, it was called παράσημος, 'marked on one side,' or 'with a bad mark put on it.' See the note on

Aesch. Agam. 780, δύναμιν οὐ σέβουσα πλοῦτου παράσημον αἰνρ. The earliest passage in which mention is made of striking coins with a die and a hammer is Aesch. Suppl. 278, Κύπριος χαρακτήρ τ' ἐν γυναικείοις τύποις εἰκῶς πέπληκται τεκτόνων πρὸς ἀρσένων.—ἄτιμα, outlawed or disfranchised, and therefore having no legal right to interfere at all.—παράξενα, those who have got themselves placed on the register of citizens though liable to be indicted for ξενία, like the demagogue in Eur. Orest. 904, Ἀργεῖος οὐκ Ἀργεῖος ἠναγκασμένος. It does not appear however that demagogues are here specially pointed at, though some of these, as Elmsley shows, were charged with foreign extraction; cf. inf. 704.

519. τὰ χλανίσκια. The Megarians imported into the Attic market little cloaks or mantles (of the type of the Spartan χλαῖνα) for the use of slaves. Cf. Pac. 1002, δούλοισι χλανισκιῶν μικρῶν. Perhaps they had no rights of ἐπίμιξις with Athens; or they had not paid the market-toll, and therefore an information was laid against them; and this, with other vexations and consequent reprisals, is here said to have led to the famous Μεγαρικὸν ψήφισ-

κεῖ που σίκνον ἴδοιεν ἢ λαγώδιον 520
 ἢ χοιρίδιον ἢ σκόροδον ἢ χόνδρους ἄλας,
 ταῦτ' ἦν Μεγαρικὰ κάπέπρατ' αὐθημερόν.
 καὶ ταῦτα μὲν δὴ σμικρὰ κάπιχώρια,
 πόρνην δὲ Σιμαίθην ἰόντες Μέγαράδε
 νεανίαί κλέπτουσι μεθυσκοκότταβοι 525
 κᾶθ' οἱ Μεγαρῆς ὀδύναις πεφυσιγγωμένοι

μα of Pericles, by which these Doric allies of Sparta were formally excluded altogether from the Attic territory. Thucydides however (I 139) says it was due to their affording refuge to runaway Athenian slaves, and the occupation of sacred and neutral lands. Müller (Praef. p. xvi.) supposes that the Megarians had been excluded from the Attic market in consequence of their revolt from Athens after the battle of Coronea, B.C. 445, referring to Thuc. I. 67, ἄλλοι τε παριόντες ἐγκλήματα ἐποιῶντο ὡς ἕκαστοι, καὶ Μεγαρῆς, δηλοῦντες μὲν καὶ ἕτερα οὐκ ὀλίγα διάφορα, μάλιστα δὲ λιμένων τε εἰργεσθαι τῶν ἐν τῇ Ἀθηναίων ἀρχῇ καὶ τῆς Ἀττικῆς ἀγορᾶς παρὰ τὰς σπονδάς. See Grote, Vol. v. p. 341.

520. σίκνον, a gourd, or water-melon. The articles here enumerated as supplied by Megara are intended to show the poverty and non-productiveness of the district. See Pac. 1001, where σκόροδα and σίκνοι are ironically described as μεγάλα ἀγαθά. See also Pac. 502.—χοιρίδιον, cf. inf. 818, where the Megarian pig-jobber is set upon by an informer.—χόνδρους ἄλας, 'bay-salt,' sold in crystals or lumps, not ground or beaten fine. In Vesp. 738, χόνδρον

λείχειν seems to represent our 'barley-sugar,' being some kind of flavoured salt to suck (inf. 772). A variant χόνδρους ἄλας derives some support from Hesych. χόνδροι ἁλῶν· παχεῖς ἄλας. The singular is used inf. 835, παίειν ἐφ' ἄλι τὴν μάδδαν. There were salt-works at Megara, inf. 760.

522. ταῦτ' ἦν Μεγαρικά. To whomsoever they belonged, it was assumed they were the produce of Megara, and (for some reason not stated) they were forthwith confiscated and sold (ἐπέπρατο). Cf. ἀπέδοτο φήνας, inf. 542.

523. ἐπιχώρια, 'common to the country.' Inf. 599 he satirizes informers as an Athenian 'institution.' He goes on to describe another affront given to the Megarians in a frolic of some young men who were out on a κῶμος or 'lark.'

524. Σιμαίθα. A Doric name, occurring Theocr. II. 101, εἶφ' ὅτι Σιμαίθα τυ καλεῖ, καὶ ὑπάγεο τᾶδε. Schol. ταύτης δὲ καὶ Ἀλκιβιάδης ἠράσθη, ὃς καὶ δοκεῖ ἀναπεπεικέναι τινὰς ἠρπακέναι τὴν πόρνην.—For the κότταβος see Pac. 1244, and the note.

526. φύσιγγξ or φύσιγγη was the outer skin of a leek, τὸ ἐκτὸς λέπισμα τῶν σκορόδων. Schol. It seems when rubbed on the skin to have caused blisters or

αἰτεξέκλεψαν Ἀσπασίας πόρνα δύο·
 καὶ τεύθεν ἀρχὴ τοῦ πολέμου κατερράγη
 Ἐλλησι πᾶσι ἐκ τριῶν λαικαστριῶν.
 εἰ τεύθεν ὀργῇ Περικλέης οὐλίμπιος 530
 ἦστραπτεν, ἐβρόντα, ξυνεκύκα τὴν Ἑλλάδα,
 ἐτίθει νόμους ὥσπερ σκόλια γεγραμμένους,
 ὡς χρὴ Μεγαρέας μῆτε γῆ μῆτ' ἐν ἀγορᾷ
 μῆτ' ἐν θαλάττῃ μῆτ' ἐν ἠπείρῳ μένειν.
 εἰ τεύθεν οἱ Μεγαρήs, ὅτε δὴ πείνων βαδῆν, 535
 Λακεδαιμονίων εἶδεοντο τὸ ψήφισμ' ὅπως
 μεταστραφείη τὸ διὰ τὰς λαικαστρίας·

irritation. The word is used with special reference to the onion being the produce of the country. Cf. sup. 166.

527. Ἀσπασίας. In requital for Simaetha the Megarians stole two girls belonging to Aspasia, Pericles' mistress: whereat he was so indignant that he caused the Μεγαρικὸν ψήφισμα to pass. A. Müller shows, from Plutarch and Athenaeus, that Aspasia had about her a number of girls of loose character. The effect of this decree in exasperating the Doric allies was so great, that the poet declares (seriously or not) that "three harlots caused the outbreak of the war." The direct cause of the decree (see Preface) was the murder of the herald Anthemocritus, who had been sent by the Athenians to Megaris to adjust mutual differences.

530. εἰ τεύθεν. 'From this it was that Pericles, like the god of heaven, thundered and lightened and threw all Hellas into a broil, and proposed laws written in the language of drinking songs, that the Megarians

Neither on land
Nor in market shall stand,
Nor sail on the sea nor set foot on
the strand.'

In the Pax 606, the passing of this obnoxious measure is attributed to Pericles under the fear of being implicated with some fraudulent transactions of Phidias the sculptor. Compare Diodor. Sic. xii. 40. Plat. Gorg. p. 516. The language of the decree is jocosely compared to a ditty attributed to Timocreon of Rhodes, ὠφέλης γ', ὦ ἰυφλέ Πλοῦτε, μῆτε γῆ μ'τ' ἐν θαλάσσει μῆτ' ἐν ἠπείρῳ φανῆναι. For ἠπείρῳ Meineke chooses to read οὐρανῶ, from Schneidewin, comparing Vesp. 22, which has nothing to do with this passage. It is more likely that οὐρανῶ, not ἠπείρῳ, was the word in the drinking-song, and that the poet changed it on purpose to ἠπείρῳ. The words of the decree were ὅς ἂν ἐπιβῆ τῆs Ἀττικῆs Μεγαρέων, θανάτῳ ζημιούσθαι, Plut. Pericl. c. 30.

535. βαδῆν, ἀντὶ τοῦ κατὰ βραχὺ ἀξαναμένον τοῦ λιμοῦ καὶ ἐπίδοσιν λαμβάνοντος, Schol.

527. μεταστραφείη, might be

οὐκ ἠθέλομεν δ' ἡμεῖς δεομένων πολλάκις.
 κἀντεῦθεν ἤδη πάταγος ἦν τῶν ἀσπίδων.
 ἔρεῖ τις, οὐ χρῆν' ἀλλὰ τί ἐχρῆν εἶπατε. 540
 φέρ', εἰ Λακεδαιμονίων τις ἐκπλείσας σκάφει
 ἀπέδοτο φήνας κυνίδιον Σεριφίων,
 καθῆσθ' ἂν ἐν δόμοισιν; ἢ πολλοῦ γε δεῖ
 καὶ κάρτα μέντ' ἐν εὐθέως καθείλκετε
 τριακοσίας ναῦς, ἦν δ' ἂν ἡ πόλις πλέα 545
 θορύβου στρατιωτῶν, περὶ τριηράρχου βοῆς,
 μισθοῦ διδομένου, Παλλαδίων χρυσομένων,

rescinded, or altered. See Thuc. I. 67, 139, 140, 145.

538. *δεομένων*, 'though they (the Lacedæmonians) often requested it.'

540. *ἔρεῖ τις, οὐ χρῆν*. From the Telephus, as the Schol. tells us. 'No doubt, people will say, it was their fault: they ought not to have gone to war for such trifles. But tell us what they ought to have done under the circumstances. Suppose that, instead of Athenians laying information against the goods of a Spartan ally, the converse had occurred,—suppose that some Spartan had gone to an obscure island belonging to Athens, and there confiscated some trifling article. Would you Athenians have been quiet under the insult? I trow not.'

542. *φήνας*, i. e. by the process against contraband goods called *φάσις*. Cf. 827, 912. A. Müller alters the word to *κλέψας* on his own authority, referring to the stealing of the girls sup. 524—7. Dr Holden also thinks *φήνας* corrupt, but gives no reason. The Schol. rightly explains it by *συκοφαντήσας*.

Müller asks, *where* the supposed information could have been laid, for, he says, it could not have been at Seriphus. It is clear the poet takes a hypothetical, and perhaps a practically impossible case: the informer at Seriphus is the counterpart to the informer at Athens. The comparison does not exactly hold, unless the information was laid against a Seriphian in the Spartan market, by a Spartan informer. But, as the Schol. says, a trifling and nominal wrong to Athens is described.

543. Again a quotation from the Telephus.

545. *τριακοσίας*. This was the number of the Athenian fleet at the beginning of the war, Thuc. II. 13.

546. *τριηράρχου*. The word seems here used for the captain (or paymaster) of a trireme, rather than in the technical sense which prevailed later, of the person who performed a public *λειτουργία*.

547. *Παλλαδίων*. Little figures or statuettes of the saving goddess were placed in or on the prow, perhaps like the modern figure-heads. Aesch. Theb. 195,

στοᾶς στεναχούσης, σιτίων μετρούμενων,
 ἀσκῶν, τροπωτήρων, κίδους ὠνευμένων,
 σκορούδων, ἐλαῶν, κρομμύων ἐν δικτύοις, 550
 στεφάνων, τριχίδων, ἀλλητριδων, ὑπωπίων,
 τὸ νεώριον δ' αὖ κωπέων πλατουμένων,
 τύλων ψοφούντων, θαλαμιῶν τροπουμένων,
 αὐλῶν κελευστῶν, νιγλάρων, συριγμάτων.
 ταῦτ' οἶδ' ὅτι ἂν ἔδρατε· τὸν δὲ Τήλεφον 555

ὁ αὐτῆς ἄρα μὴ ἐς πρῶραν φηγῶν
 πρίμνηθεν ἤνυρε μηχανὴν σωτηρίας
 νεῶς καμούσης ποτιῶ πρὸς κύμα-
 τι; 'Surely a sailor does not
 find safety in a storm by leav-
 ing the helm, and offering his
 prayers to the image at the
 prow, because his ship is in
 distress.' (A. Müller, quoting
 Becker's Charicles, says these
 figures were in the stern, and
 not in the prow. But the Schol.
 here agrees with the passage in
 Aeschylus, Παλλάδια ἐν ταῖς
 πρῶραις τῶν τριήρων ἢ ἀγάλματά
 τινα ξύλινα τῆς Ἀθηναῖς καθιέρυ-
 μένα, though Eur. Iph. A. 240
 seems to make the other way.)

548. στοᾶς. A piazza or
 open market in the Piræus
 where barley-meal and flour
 were sold. See Dem. p. 917,
 and Eccl. 686, where it is called
 στοᾶ ἀλφειτόπωλις.

549. τροπωτήρες, the thong
 or loop by which the oar was
 hung on the σκαλιός, or row-
 lock, Aesch. Pers. 375, ναυβάτης
 τ' ἀνὴρ ἐτροποῦτο κώπην σκαλιὸν
 ἀμφ' εὐρέτημον. See Arnold,
 Thuc. Append. to Vol. i. inf.
 554.

ibid. κάδοι, the Roman *cadī*,
 were not 'casks,' but jars of
 terra-cotta. There seems no
 reason to alter words which
 simply mean 'persons buying

jars,' or 'buyers of jars.' Bergk
 proposed κάδων.

551. ὑπωπίων, 'bruised faces.'
 As inf. 873, the poet purposely
 mixes the most incongruous
 things.

552. κωπέων. The κωπεὺς
 was a spar roughly sawn and
 before the blade, πλάτη, was
 shaped out.—τύλα were wooden
 pegs, γόμοφοι.—θαλαμιῶν, the oars
 of the lowest bench, the θαλαμί-
 ται. Pac. 1232, τηδὶ, διεῖς τὴν χεῖρα
 διὰ τῆς θαλαμιᾶς. The fasten-
 ing or adjusting these on the row-
 locks was τροποῦσθαι (sup. 549).

554. νιγλάρων, 'shakes,' 'qua-
 vers,' τερετίσματα, περιέργα
 κρούσματα, Hesych. and Pho-
 tius. The latter adds, on νιγ-
 λαρεύων, a clause not in Hesy-
 chius, καὶ ὀνίγλαρος, κρουματικῆς
 διαλεκτοῦ ὄνομα ('a term in the
 language of flute-players'), Εἰ-
 πολις Δήμοις· τοιαῦτα μὲν τοι
 νιγλαρεύων (i. σοι νιγλαρεύω)
 κρουματα.

555. ταῦτα κ.τ.λ. 'That is
 what you Athenians would have
 done, I well know; and do we
 think Telephus (i. e. the Spar-
 tan) would not do the same?'
 The clause is a quotation from
 the play of Euripides.—νοῦς ἄρ'
 κ.τ.λ., 'then (if we think he
 would not) we have no sense in
 us.' Meineke reads ὑμῖν.

οὐκ οἴομεσθα; νοῦς ἄρ' ἡμῖν οὐκ ἔνι.

ΗΜΙΧ. ἄληθες, ὠπίτριπτε καὶ μιαρώτατε;
ταυτὶ σὺ τολμᾶς πτωχὸς ὢν ἡμᾶς λέγειν,
καὶ συκοφάντης εἴ τις ἦν, ὠνείδισας;

ΗΜΙΧ. νῆ τὸν Ποσειδῶ, καὶ λέγει γ' ἄπερ λέγει
δίκαια πάντα κούδεν αὐτῶν ψεύδεται. 561

ΗΜΙΧ. εἴτ' εἰ δίκαια, τοῦτον εἰπεῖν αὐτ' ἐχρῆν;
ἀλλ' οὐδὲ χαίρων ταῦτα τολμήσει λέγειν.

ΗΜΙΧ. οἶτος σὺ ποῖ θεῖς, οὐ μενεῖς; ὡς εἰ θενεῖς
τὸν ἄνδρα τοῦτον, αὐτὸς ἀρθήσει τάχα. 565

ΗΜΙΧ. ἰὼ Λάμαχ', ὦ βλέπων ἀστραπίς,

557. The Chorus, half of whom are convinced while the other half retain their prejudices, now divide into ἡμιχόρια, and take opposite sides in the action, till the παράβασις v. 626, when all accept the views of Dicaeopolis about the war.

558. σὺ τολμᾶς. 'Do you, a beggar, presume to say this of us, men of age and repute?' See on 498.—εἴ τις ἦν, 'if we had a sycophant or two, do you reproach us with it?' (523).

562. τοῦτον, 'was it for him to say it?' A good satire on the common weakness of considering less what is said than who says it.

563. ἀλλ' οὔτι Bentley, whom most of the editors follow. No change is necessary; cf. Aesch. Theb. 1035, τοῦτον δὲ σάρκας οὐδὲ κοιλογαστρος λύκοι σπάσσονται. Pac. 195, ἰῆ ἰῆ, ὄτ' οὐδὲ μέλλεις ἐγγύς εἶναι τῶν θεῶν. Thuc. I. 35, λύσετε δ' οὐδὲ τὰς Λακ. σπονδὰς.

564. ποῖ θεῖς; the unconvinced half are running off to catch hold of the obnoxious speaker, but are stopped by the

rest, seized, and threatened with summary punishment. — ἀρθήσει, 'you shall be hoisted,' a metaphor from wrestling; compare ἄρδην ἀπολλύναι, &c. Q. Smyrnaeus, IV. 226, δ δ' ἄρ' ἰδρείη τε καὶ ἀλκῆ πλευρὸν ὑποκλίνας Τελαμώνιον ὄβριμον νῆα ἐσσυμένως ἀνάειρεν ὑπὸ μυῶνος ἐρείσας ὤμον. II. XXIII. 724, ἦ μ' ἀνάειρ' ἦ ἐγώ σε.—θενεῖς, the future of θείνειν, which occurs Prom. V. 56, and elsewhere. Between θεῶν and θένων it is sometimes hard to decide; and there is a variant θένεις in this passage. See Elmsley on Heracl. 272. Schol. ἀντι τοῦ τύψεις.

566. Lamachus, the hero of the war-party, supposed to be present in the theatre, is invoked to aid the assailants of Dicaeopolis. A figure with a tremendous crest, armed at all points as an ὄπλιτης, bounces on the stage in pantomimic guise. He is first (567) appealed to as a chivalrous champion, then (568) as a friend and tribesman. A. Muller however notices that the Acharnian deme (see on 406) belonged to the Oeneid, Lamachus to the Acamantid tribe,

βοήθησον, ὦ γοργολόφα, φανείς,
 ἰὼ Δάμαχ', ὦ φίλ', ὦ φυλέτα·
 εἴτ' ἔστι ταξίαρχος ἢ στρατηγὸς ἢ
 τειχομάχας ἀνὴρ, βοηθησάτω 570
 τις ἀνύσας. ἐγὼ γὰρ ἔχομαι μέσος.

ΛΑΜ. ποθεν βοῆς ἤκουσα πολεμιστηρίας;
 ποῖ χρὴ βοηθεῖν; ποῖ κυδοιμὸν ἐμβαλεῖν;
 τίς Γοργόν' ἐξήγειρεν ἐκ τοῦ σάγματος;

ΗΜΙΧ. ὦ Δάμαχ' ἤρωσ, τῶν λόφων καὶ τῶν λόχων.

ΗΜΙΧ. ὦ Δάμαχ', οὐ γὰρ οὗτος ἄνθρωπος πάλαι
 ἄπασαν ἡμῶν τὴν πόλιν κακορροθεῖ; 577

ΛΑΜ. οὗτος σὺ τολμῆς πτωχὸς ὧν λέγειν τάδε;

being of the deme called Κε-
 φαλή.

571. ἀνύσας, i. e. ἀνύσας τι,
 'quickly.' The MSS. give εἴτ'
 ἔστι τις or εἴτε τις ἔστι. The
 repetition of τις is remarkable,
 though not without parallel.
 A. Müller refers to Orest. 1218.
 But this passage has perhaps
 been tampered with by gram-
 marians who endeavoured to
 make a trimeter verse, and
 Elmsley may be right in restor-
 ing a dochmiac verse, εἴτε τις
 ἔστι ταξίαρχός τις ἢ κ.τ.λ., which
 is Meineke's reading.—ἐχομαι
 μέσος, 'I am held fast by the
 waist.' Eur. Or. 265, μέσον μ'
 ὀχμάξεις, ὡς βάλλης εἰς τάρταρον.
 Cf. 565.

572. βοῆς, 'cry to the rescue,'
 'a call for aid.'—Nub. 28, πόσους
 δρόμους ἐλά τὰ πολεμιστήρια;

574. τις κ.τ.λ., i. e. Who has
 invoked my aid?—σάγματος, the
 case, probably a canvas bag,
 (cf. Vesp. 1143), in which the
 shield was carried, to preserve
 the painted devices upon it.
 Eur. Andr. 617, κάλλιστα τεύχη

τ' ἐν καλοῖσι σάγμασιν ὅμοι' ἐκέισε
 δεῦρό τ' ἤγαγες πάλιν.

575. τῶν λόχων. A military
 λόχος (if the reading be right) is
 seen on the stage, like the
 Ὀδομάντων στ. ἀτὸς sup. 156.
 Cf. 65 and 862. Meineke omits
 this verse, and also 578. There
 seems however a good point in
 each of the rival parties appeal-
 ing to Lamachus, one of them
 in ridicule of his dress. For
 λόχων R. gives φίλων, whence
 Thiersch ingeniously proposed
 πτιλων. Compare however inf.
 1074.

576. οὐ γὰρ κ.τ.λ. The sense
 is, οὗτος τὴν Ἱοργόνα ἐξήγειρεν·
 οὐ γὰρ κακορροθεῖ τὴν πόλιν; to
 this, viz. κακορροθεῖς, λέγειν τάδε
 refers.

578. πτωχός. See 498. The
 moral is that the poor and weak
 are brow-beaten and silenced
 by the war-party in power.
 Hence the satire in the next
 distich, 'do make some allow-
 ance for me if, though a beggar
 (i. e. dressed up as one), I did
 say a word or two and talked a

ΔΙΚ. ὦ Λάμαχ' ἤρως, ἀλλὰ συγγνάμην ἔχε,
εἰ πτωχὸς ὧν εἶπέν τι κάστωμυλάμην.

ΛΑΜ. τί δ' εἶπας ἡμῖς; οὐκ ἐρεῖς; ΔΙΚ. οὐκ οἶδ' ἄ
πω· 580

ὑπὸ τοῦ δέους γὰρ τῶν ὄπλων ἰλιγγιῶ.
ἀλλ' ἀντιβολῶ σ', ἀπένεγκέ μου τὴν μορμόνα.

ΛΑΜ. ἰδού. ΔΙΚ. παράθες νυν ὑπτίαν αὐτὴν ἐμοί.

ΛΑΜ. κείται. ΔΙΚ. φέρε νυν ἀπὸ τοῦ κράνους μοι τὸ
πτερόν.

ΛΑΜ. τουτὶ πτίλον σοι.

ΔΙΚ. τῆς κεφαλῆς νύν μου λαβοῦ, 585

ἵν' ἐξεμέσω βδελύττομαι γὰρ τοὺς λόφους.

ΛΑΜ. οὗτος, τί δράσεις; τῷ πτίλω μέλλεις ἐμεῖν;

ΔΙΚ. πτίλον γὰρ ἐστίν; εἶπέ μοι, τίνος ποτὲ
ὄριθός ἐστιν; ἄρα κομπολακίθου;

ΛΑΜ. οἴμ' ὡς τεθνήξει.

ΔΙΚ. μηδαμῶς, ὦ Λάμαχε· 590

little.' Schol. ἐφλυάρησα, πε-
ρισσὸν τί τοῦ δέοντος ἐλάλησα,
ἢ πανούργως ἐφθεγξάμην. Cf.
Thesm. 461, οἷα κάστωμύλατο
οὐκ ἄκαιρα.

580. τί δ' κ.τ.λ. 'Well,
and what did you say of us?
Tell me directly.'—'I don't
know just yet' (i. e. till I have
collected my thoughts), 'for
through fear of those arms of
yours I feel giddy. Therefore
do, I pray, take away that—
ugly head on your shield.' He
should have said Γοργόνα, mean-
ing that it rendered him speech-
less, but he says 'bugbear.'
So Pac. 474, οὐδὲν δεβμέθ', ὧν-
θρωπε, τῆς σῆς μορμόνος.

ibid. Bergk and Müller need-
lessly read ΔΙΚ. οὐκ οἶδα. ΛΑΜ.
πῶς; Compare Soph. Phil. 580,
οὐκ οἶδά πω τί φησι. Sup. 461,

οὔπω μὰ Δι' οἶσθ' οἷ αὐτὸς ἐργάζει
κακά.

583. ὑπτίαν, 'on its back,'
i. e. the shield itself implied in
αὐτὴν, the pictured Gorgon.

584. τὸ πτερόν, 'that plume.'
Lamachus accordingly hands
him a feather out of it, τουτὶ
πτίλον σοι, but snatches at it
again when he sees it used to
tickle Dicaeopolis' throat.

588. πτίλον γὰρ ἐστίν; 'Why,
do you call this a feather?
Tell me, of what bird! Of a
puffin?' This, the old reading,
by which some pantomimic kind
of feather was handed to the
countryman, is surely better
than to give πτίλον γὰρ ἐστίν to
Lamachus, with a mark of apo-
siopesis. The name of the bird,
of course, satirizes the conceit
and the bravado of the wearer.

οὐ γὰρ κατ' ἰσχύν ἐστιν εἰ δ' ἰσχυρὸς εἶ,
τί μ' οὐκ ἀπεψάλησας; εὔοπλος γὰρ εἶ.)

ΛΑΜ. ταυτὶ λέγεις σὺ τὸν στρατηγὸν πτωχὸς ὢν;

ΔΙΚ. ἐγὼ γὰρ εἶμι πτωχός; ΛΑΜ. ἀλλὰ τίς γὰρ εἶ;

ΔΙΚ. ἴστις; πολίτης χρηστός, οὐ σπουδαρχίδης, 595

ἀλλ' ἐξ ὅτου περ ὁ πόλεμος στρατωνίδης,

σὺ δ' ἐξ ὅτου περ ὁ πόλεμος μισθαρχίδης.

ΛΑΜ. ἐχειροτόνησαν γὰρ με.

ΔΙΚ. κόκκυγές γε τρεῖς.

ταυτ' οὖν ἐγὼ βδελυττόμενος ἐσπείσάμην,

591. κατ' ἰσχύν, 'according to your strength,' i.e. such a little man as I (*τυννουτοσί*, 367) am not worthy of your prowess. The γὰρ is not in the best copies: others have proposed σοῦ or σήν. Perhaps, ἀλλ' οὐ κατ' ἰσχύν ἐστιν. A. Müller wrongly explains *non enim vi res haec agitur*, comparing ὡς οὐ κατ' ἰσχύν—*χρεῖη* in Aesch. Prom. V. 212.

592. εὔοπλος. Müller understands this of a phallic appendage, such as that in Nub. 538, quoting Hesych. ἔπλον· ἐνδύμα πολεμικόν· καὶ τὸ αἰδοῖον. See sup. 158.—For ἀπεψάλησας (Plut. 295) Bergk rather ingeniously proposed ἀπεψίλωσας, 'stripped me,' viz. of my rags. Aesch. Cho. 682, φίλων ἀποψίλωις με τὴν παναθλίαν. See also Thesm. 538.

593. ταυτὶ κ.τ.λ. 'Is this what you, a beggar, say of your general?' (Or, 'of one who is a general.' Soph. Ant. 1053, οὐ βούλομαι τὸν μάντιν ἀντειπεῖν κακῶς.)

595—8. Under the form of a patronymic the countryman calls himself no place-hunter nor holder of office for pay, but

a plain soldier, who has been on the military κατάλογος ever since the war broke out. Schol. *Αἰολέων δὲ ἴδιον τὰ ἐπίθετα πατρωνυμικῶ τύπῳ φράζειν*. Lamachus says he was elected to the office by show of hands in the assembly; to which Dicaeopolis objects that he was elected by 'three cuckoos,' which is explained to mean, two or three simpletons or empty talkers who persuaded the people to so foolish a course. *Three* seems to have no special meaning; compare *βαῖά, τέτταρα* sup. 2. It appears from the Schol. on 356 that in the 'Babylonians' the poet had satirized among other things *τάς τε κληρωτάς καὶ χειροτονητάς ἀρχάς*. We may infer, therefore, that the same attack is here indirectly repeated. Compare Av. 1570, ὦ δημοκρατία, ποῖ πρεβίβας ἡμᾶς ποτε, εἰ τουτοῦ γ' ἐχειροτόνησαν οἱ θεοί.

599. ταυτ' οὖν. 'This, then, is the reason why I made the truce for myself: it was because I was disgusted at seeing white-haired old men in the ranks, and youngsters like you shirking service, some of them by going on embassies to the

ὄρων πολιοῦς μὲν ἄνδρας ἐν ταῖς τάξεσιν, 600
 νεανίας δ' οἶος σὺ διαδεδρακότας
 τοὺς μὲν ἐπὶ Θράκης μισθοφοροῦντας τρεῖς
 δραχμαίς,

Τισαμενοφαινίππους, Πανουργιππαρχίδας·
 ἑτέρους δὲ παρὰ Χάρητι, τοὺς δ' ἐν Χαόσι
 Γερητοθεοδώρους, Διομειαλαζόνας, 605
 τοὺς δ' ἐν Καμαρίνῃ κὰν Γέλα κὰν Καταγέλα.

ΛΑΜ. ἐχειροτονήθησαν γάρ. ΔΙΚ. αἴτιον δὲ τί
 ὑμᾶς μὲν αἰεὶ μισθοφορεῖν ἀμηγέπη,
 τῶνδὲ δὲ μηδέν; ἑτέον, ᾧ Μαριλάδη,
 ἤδη πεπρέσβευκας σὺ πολιοῦς ὦν ἐνη; 610??

Thracians for three drachmas per diem,' &c. Young men of the wealthier class had escaped service by getting themselves appointed as envoys, where instead of fighting for two drachmas a day they enjoyed an exemption from fighting with three drachmas. Cf. sup. 66, 159. The same embassy to the Thracians is alluded to as before, 134.—μισθοφοροῦντας is put παρὰ προσδοκίαν for πρεσβενομένους.—The names following doubtless contain some concealed satire on certain leading citizens. In Χάρης and Χαόνης there is an allusion to χάρις and χαννός. Cf. 104, 613, 635. Equit. 78.

601. οἶος σὺ the MSS., Müller, οἶος σὺ Bergk, Meineke, οἶος σέ Holden. In several passages of the like kind (see Mr Green's note) οἶος is by attraction for τοιοῦτους οἶος or οἶοι, &c.

606. τοὺς δὲ κ.τ.λ. Laches seems to be meant, who is called Λάβης in Vesp. 900, and

who made a visit, not altogether a friendly one, to Sicily, Thuc. III. 86 seqq.—Καταγέλα, compare the pun on μαχῶν and Λαμάχων, sup. 270. Probably Κατάνη is really meant.—Lamachus has the same reply to this as to the former question:—‘they were elected by the people.’

608. ὑμᾶς, Lamachus and the favoured party; τῶνδὲ, the chorus of Acharnians, one of whom is jocosely termed ‘Son of Smut,’ or ‘Son of a Dustman,’ from μαρίλη, sup. 350.—ἀμηγέπη, ‘by some means or other;’ compare ἀμόθεν γε, Od. I. 10.—ἑτέον, ‘tell me truly, now,—have you ever yet been an ambassador?’

610. ἐνὶ, if that reading is right, which is extremely doubtful, is supposed to represent ἦν or ἦν, εν! Equit. 26, ἦν, οὐχ ἡδύ; Pac. 327, ἦν ἰδοῦ, καὶ δὴ πέπανμαι. No reliance can be placed on any of the conjectural readings, ἐνη, ἐνη, ἐνή. The word is written ενη without ac-

ἀνένευσε· καίτοι γ' ἐστὶ σάφρων κἀργάτης.
 τί δαὶ Δράκυλλος κενφορίδης ἢ Πρινίδης;
 εἶδέν τις ἡμῶν τὰκβάταν' ἢ τοὺς Χαόνας;
 οὐ φασιν· ἀλλ' ὁ Κοισίρας καὶ Λάμαχος,
 οἷς ὑπ' ἐράνου τε καὶ χρεῶν πρῶην ποτέ, 615
 ὥσπερ ἀπίνιπτρον ἐκχέουτες ἐσπέρας
 ἅπαντες (ἐξίστω) παρήνουν οἱ φίλοι.

cent or breathing in MS. Rav. Schol. οὕτως ἐν τοῖς ἀκριβεστάτοις, ἐνή, ἕνα λέγη ἐκ πολλοῦ. The reading in the text is that of Meineke and Bergk. Müller and Holden read πολιοῦ ὦν; ἐνή; the latter, however, gives ἐνή· ἀνένευσε, the sense of which is not clear.—ἀνένευσε, see 115 sup.—καίτοι γε, a rare combination, for which Elmsley would read καίτουστίν γε. 'And yet he is sober and industrious.'

612. Ἀνθράκυλλος is Reiske's ingenious correction. The names are clearly borrowed from the charcoal-trade. Cf. 214. For κενφορίδης Meineke and Holden give ἢ Εὐφ., with Elmsley.

613. τὰ Ἐκβάτανα. 'That Ecbatana,' viz. to which so many envoys are sent, sup. 64, Thuc. II. 7.—Χαόνας, 604.

614. ὁ Κοισίρας. 'No! 'tis that descendant from Coesyra.' The Schol. refers this to one Megacles; but we can hardly doubt that Alcibiades is meant, since in Nub. 48 Pheidippides, whose character so exactly represents him, is pointedly associated with Megacles and his niece Coesyra (46—8). But if so, it is interesting to find that this young spendthrift was in debt and difficulties even in 425. Ten years later, we know from Thuc. VI. 15 that by his extravagance in horse-racing and

other expenses he had exceeded his means. He is mentioned inf. 716 as ὁ Κλεινίου.

615. ὑπ' ἐράνου, 'through (unpaid) club-money.' The members of these private εἰταιρεῖαι were called πληρωταί, each of them paying a quota (Dem. Mid. p. 574, Aesch. Theb. 477 Dind.). Schol. ἔθος εἶχον ἀποτέλεσμα τι εἰς τὸ κοινὸν διδόναι, ὅπερ οἱ μὴ διδόντες καὶ ἄτιμοι ἐνομίζοντο καὶ μετὰ βίας ἀπηγοῦντο. 'There seems no need to limit the word here, with A. Müller, to money advanced by friends, and to be repaid as a loan. In its origin the word probably meant 'a token of regard;' compare ἐρανίδς, and the institution was one of friendship and charity. Dem. Arhob. p. 821 § 25, ὁ ὑποθεῖς τῷ πατρὶ τὰνδράποδα πονηρότατος ἀνθρώπων ἐστὶ καὶ ἐράνου τε λέλοιπε πλείστον καὶ ὑπέρχρωσ γέγονε.

616. ὥσπερ κ.τ.λ. Like persons who are accustomed in the evening to empty slops into the street, *patulas defundere pelles*, Juv. III. 277, and who call out to those below, 'Stand aside!' so all his friends advised *him* to get out of the way for a while. Schol. παίζει πρὸς τὸ ἐξίστω ἔνομα, ὁμῶνυμον δὲ τῷ ἐκχώρησον.—ὥσπερ ἐκχέουτες is literally, 'as if they had been pouring out dirty water.'

ΛΑΜ. ὦ δημοκρατία, ταῦτα δῆτ' ἀνασχετά;

ΔΙΚ. οὐ δῆτ', ἐὰν μὴ μισθοφορῇ γε Λάμαχος.

ΛΑΜ. ἀλλ' οὖν ἐγὼ μὲν πᾶσι Πελοποννησίοις 620

αἰὲ πολεμήσω, καὶ ταραῶ πανταχῇ,

καὶ ναυσὶ καὶ πεζοῖσι, κατὰ τὸ καρτερόν.

ΔΙΚ. ἐγὼ δὲ κηρύττω γε Πελοποννησίοις

ἅπασι καὶ Μεγαρεῦσι καὶ Βοιωτίοις

πωλεῖν ἀγοράζειν πρὸς ἐμέ, Λαμάχῳ δὲ μή. 625

ΧΟΡ. ἀνὴρ ρικῆ τοῖσι λόγοισιν, καὶ τὸν δῆμον με-
ταπίθει

618. Lamachus, representing the 'high party,' represents the impertinent freedom of 'these low fellows.' A. Müller well compares Av. 1570, ὦ δημοκρατία, ποῖ προβιβᾶς ἡμᾶς ποτέ; Cleon's remark in Thuc. III. 37, that 'he has come to the conclusion that democracy is unable to rule,' is intended by the historian to represent him as φρονῶν τυραννικά. The reply is, 'Oh dear, no! Of course not, unless — Lamachus still gets his pay!' Any democratic theories which curtailed that would be intolerable indeed. Müller thinks there is satire on the avarice of Lamachus; but probably he only represents the anti-peace party.

624. By pointedly connecting the Boeotians with the Megarians, not only here but inf. 860 and Pac. 1003, it may fairly be inferred that both parties alike had been excluded from the Athenian market.

625. ἀγοράζειν, 'to frequent the market.' Schol. τὸ ἀγοράζειν οὐκ ἴσον τέθεικε τοῦ ἀνείσθαι, ὡς ἡμεῖς, ἀλλ' ἐπὶ τοῦ ἐν ἀγορᾷ διατρίβειν' λείπει δὲ τὸ ἰόντας. So Equit. 1373, οὐδ' ἀγοράσει γ'

ἀγένης οὐδ' ἐν τᾷ ἀγορᾷ. Inf. 720—2, ἀγοράζειν ἐφ' ᾧ τε πωλεῖν. Lysist. 633, ἀγοράσω τ' ἐν τοῖς ὄπλοις ἐξῆς Ἀριστογείτονι.

ibid. Λαμάχῳ δὲ μή, sc. πωλεῖν, 'but not to sell to Lamachus.' There is little sense in saying 'to Lamachus I make a proclamation not to sell to me.' The more correct syntax would be πρὸς δὲ Λάμαχον μή. Mr Hailstone well compares Theoc. v. 136, οὐ θεμιτὸν, Λάκων, ποτ' ἀηδόνα κίσσας ἐρίσδεν, οὐδ' ἐποπας κύννοισι, and Xen. Oecon. I. 12, εἰ δὲ πωλοῖη αὐτὸς πρὸς τοῦτον δεσμῆ ἐπίσταίτο χρῆσθαι with Hiero I. 13, καὶ ταῦτα τοιαῦτα ἔντα οὕτω τίμια πωλεῖται τοῖς τυράννοις. Lamachus tries to get the benefit of the market inf. 960, but fails. Compare also 722. The general sense is, 'then, if you prefer war, I prefer the blessings of peace, from which you shall be excluded.'—This concludes the scene, and the two disputants leave the stage.

626—718. The Parabasis, or address of the Chorus to the spectators, for the first part (to 658) in the name and in behalf of the poet, for the second part (676 to the end) in setting forth

περὶ τῶν σπονδῶν. ἀλλ' ἀποδύντες τοῖς ἀνα-
 παίστοις ἐπίωμεν.
 Ἐξ οὗ γε χοροῖσιν ἐφέστηκεν τρυγικοῖς ὁ
 διδάσκαλος ἡμῶν,
 οὐπω παρέβη πρὸς τὸ θέατρον λέξων ὡς
δεξιός ἐστιν
 διαβαλλόμενος δ' ὑπὸ τῶν ἐχθρῶν ἐν Ἀθη-
 ναίοις ταχυβούλοις, 630
 ὡς κωμῶδεϊ τὴν πόλιν ἡμῶν καὶ τὸν δῆμον
καθυβρίζει,
 ἀποκρίνεσθαι δεῖται νυνὶ πρὸς Ἀθηναίους
μεταβούλους.

their own grievances as citizens. The whole of the Chorus have now resolved to side with the peace-party, and henceforth make common cause with Di-caeopolis.

627. ἀποδύντες. 'Let us throw off our dresses and commence the anapaests.' Schol. ἀποδύνονται τὴν ἕξωθεν στολὴν ἵνα εὐτόνως χορεύωσι καὶ εὐστροφώτεροι ὦσι πρὸς τὰ παλαίσματα. To this custom, perhaps, v. 729 of the Pax refers, ἡμεῖς δὲ τέως τάδε τὰ σκευὴ παραδόντες τοῖς ἀκολούθοις δῶμεν σώζειν. For the dative cf. Lysist. 615, ἀλλ' ἐπαποδυνόμεθ', ἄνδρες, τουτῶι τῷ πρῶτῳ.

628. ὁ διδάσκαλος. Whether Aristophanes himself or Callistratus is meant, the same person is evidently spoken of as the author of this and the two preceding comedies (the 'Banqueters' and the 'Babylonians'). The words are capable of two senses; (1) our poet has never yet composed a parabasis; (2) he has never yet

composed one for the purpose of praising himself. The Schol. appears to take it in the former sense, ἀντὶ τοῦ ἐν τῇ παραβάσει οὐπω εἶπε, unless he means that the poet himself has not been the subject of the former παραβάσεις. The latter is more probably the meaning, and the allusion is to the practice of the rival dramatists, notably Eupolis, against whom Pax. 735 is directed; χρῆν μὲν τύπτειν τοὺς ραβδούχους, εἴ τις κωμῶδοποιητῆς αὐτὸν ἐπῆνει πρὸς τὸ θέατρον παραβάς ἐν τοῖς ἀναπαίστοις. See also Equit. 507 (where ἡμᾶς is emphatic). This, the Chorus says, the poet had never done till now, when it has become necessary to justify himself against Cleon's attack or impeachment by εἰσαγγελία (sup. 379).

632. μεταβούλους. Cf. Eccl. 797, ἐγὼ δὲ τούτους χειροτονῶντας μὲν ταχὺ, ἅττ' ἂν δὲ δόξη, ταῦτα πάλιν ἀρνούμενους. It is likely, as Müller suggests, that the reversal of the decision

φησὶν δ' εἶναι πολλῶν ἀγαθῶν ἄξιος ὑμῖν ὁ
 ποιητής,
 παύσας ὑμᾶς ξενικοῖσι λόγοις μὴ λίαν ἐξα-
 πατᾶσθαι,
 μήθ' ἴδεσθαι θωπευομένους μήτ' εἶναι χαυ-
νοπολίτας. 635
 πρότερον δ' ὑμᾶς ἀπὸ τῶν πόλεων οἱ πρέσβεις
 ἐξαπατῶντες
 πρῶτον μὲν ἰοστεφάνους ἐκάλουν· κάπειδῆ
 τοῦτό τις εἶποι,

about the Mitylenians in the popular assembly in the year preceding is alluded to (Thuc. III. 50). The meaning then is, 'As the Athenians have shown they can so soon alter their minds, the poet hopes they will now take his part against Cleon.' Cf. Soph. Oed. R. 617, φρονεῖν γὰρ οἱ ταχεῖς οὐκ ἀσφαλεῖς.

633. πολλῶν ἀγαθῶν, i.e. not πολλῶν κακῶν, as his enemies say. So Socrates playfully rated his deserts at σίτησις ἐν πρυτανείῳ instead of the penalty of death, Apol. p. 37 A. For ἄξιος Meineke needlessly reads αἴτιος with Bentley. See sup. 8.—παύσας κ.τ.λ., 'for having stopped you Athenians from being so excessively pleased at what strangers said in your praise.' Schol. ξενικοῖς, τοῖς ἀπὸ τῶν ξένων πρεσβέων λεγομένοις. It has been thought that the embassy of the Leontines to Athens (Thuc. III. 86) is alluded to, and the favourable impression made by the orator on the occasion, Gorgias, Plat. Hipp. maj. p. 282 B, Diodor. Sic. XII. 53 (Müller). See also Thueyd. I. 84.

635. χαυνοπολίτας, vain, conceited, citizens. See on 599.

637—9. The epithets taken from old lyric or dithyrambic songs in praise of Athens,—whatever be their exact sense,—so pleased the Athenians, —so pleased the Athenians, that whenever they heard the words they could hardly sit still on their hinder parts, but were ready to stand up from their seats. Schol. εἰώθασιν οἱ ἐπαίνων εἰς ἑαυτοὺς γινομένων ἀκούοντες τὴν πυγὴν τῆς καθέδρας ἐξαιρεῖν. The word commonly rendered 'violet-crowned' may refer to Ἴωνες and the 'people of the purple dawn;' while λιπαρά, 'rich' or 'fertile,' probably described the rich creamy colour of the marble buildings, in appearance like fat. Hence the joke about the characteristic epithet of anchovies. Cf. Equit. 1323, ἐν ταῖσιν ἰοστεφάνους οἰκεῖ ταῖς ἀρχαίαισιν Ἀθήναις. The Schol. quotes from Pindar αἱ λιπαρά καὶ ἰοστέφανοι Ἀθηναί. Cf. Av. 1590, καὶ μὴν τὰ γ' ὄρνιθια λιπάρ' εἶναι πρέπει.—ἐπειδὴ εἶποι, quotiens quis dixisset. A. Müller, who well compares Ran. 923, ἐπειδὴ ταῦτα ληρήσειε, is wrong in adding "expectes an." Cf. II. xxiv. 14. Thuc. I. 49, ἐπειδὴ προσβάλλουεν.

εὐθὺς διὰ τοὺς στεφάνους ἐπ' ἕκρων τῶν
(πυγιδίων) ἐκάθησθε.

εἰ δέ τις ὑμᾶς ὑποθωπείσας λιπαρὰς καλέ-
σειεν Ἀθήνας,

εὔρετο πᾶν ἂν διὰ τὰς λιπαρὰς, ἀφύων τιμὴν
περιάψας. 640

ταῦτα ποιήσας πολλῶν ἀγαθῶν αἴτιος ὑμῖν
γεγένηται,

καὶ τοὺς δήμους ἐν ταῖς πολέσιν δείξας, ὡς
δημοκρατοῦνται.

τοιγάρτοι νῦν ἐκ τῶν πόλεων τὸν φόρον ἰμῖν
ἀπάγοντες

ἕξουσιν, ἰδεῖν ἐπιθυμοῦντες τὸν ποιητὴν τὸν
ἄριστον,

ὅστις παρεκινδύνευσ' εἰπεῖν ἐν Ἀθηναίοις τὰ
δίκαια. 645

640. εὔρετο ἂν, 'he would gain (or, he might have gained) anything through that word *λιπαραί*.'—*τιμὴν*, 'the complimentary epithet.'

642. *καὶ*—*δείξας*. 'And also by showing how the popular governments are conducted in the allied cities.' This can hardly mean anything else than that the poet had pointed out some abuses under Cleon's boasted popular government. This, we may fairly suppose, was the real ground of Cleon's enmity. See *Thuc.* vii. 55, *τοιοῦτοι δὲ δημοκρατούμεναι ὡς περ καὶ αὐτοί*. *Aves* 125, *ἀριστοκρατεῖσθαι δὴλος ἐὶ ζητῶν*. *Eccles.* 945, *εἰ δημοκρατούμεθα*.

"Hoc versu Aristophanes respicit Babylonios, qua fabula demonstraverat quam male haberentur socii." *A. Müller*.

643. *τοιγάρτοι*. 'And for this very reason (viz. from Cleon's enmity) people will now come, when they bring you the tribute from the cities, with an earnest desire to see that most excellent poet, who ran the risk of saying before all the Athenians that which was honest.'—*ὅστις, qui ausus sit*, an exegesis of *τὸν ἄριστον*. See 57 and 982.—*τὸν φόρον*, cf. 505. 'They will come to the theatre, not at the Lenaea, but at the Greater Dionysia; and they will come just because Cleon has 'made a martyr' of him. *A. Müller* thinks the sense is, 'they will care more for seeing him than for bringing the tribute;' but the mention of the tribute merely fixes the time of the visit.

οὕτω δ' αὐτοῦ περὶ τῆς τόλμης ἤδη πόρρω
κλέος ἦκει,
ὅτε καὶ βασιλεὺς, Λακεδαιμονίων τὴν πρε-
σβείαν βασανίζων,
ἠρώτησεν πρῶτα μὲν αὐτοὺς πότεροι ταῖς
ναυσὶ κρατοῦσιν·
εἶτα δὲ τοῦτον τὸν ποιητὴν ποτέρους εἶποι
κακὰ πολλά.
τούτους γὰρ ἔφη τοὺς ἀνθρώπους πολὺ βελ-
τίους γεγενῆσθαι 650
κὰν τῷ πολέμῳ πολὺ νικήσειν, τοῦτον ξύμ-
βουλον ἔχοντας.
διὰ ταῦθ' ὑμᾶς Λακεδαιμόνιοι τὴν εἰρήνην
προκαλοῦνται,

646. οὕτω δέ. 'And so too it is (viz. through the same prosecution) that his fame for boldness has by this time reached even distant parts (as it is plain that it has), when even the Sultan asked,' &c. This must, of course, not be confounded with οὕτως ὥστε καὶ βασιλεὺς κ.τ.λ.

648. αὐτοῦς, *ipsos*. 'He asked first about the principal parties themselves, which of them is superior in their fleet, and next about your poet, which side he abused roundly; for he said those men had turned out the best, and would gain a decided victory in the war, by having such a poet for an adviser.' For γεγενῆσθαι A. Müller reads τε γενέσθ' ἄν, a bad alteration, if only from the elision. If men have become better or braver through following certain advice, the inference is they will be victorious in the

end. The King spoke, of course, of the condition the Athenians had already attained through the poet's teaching. The comment of the Schol., τούτους σωφρονίζεσθαι καὶ γίνεσθαι βελτίους, does not indicate a different reading, but an imperfect perception of the meaning. We might with more probability read τούτους δ' ἄν ἔφη—τε γενέσθαι.—πολὺ, the usual construction with νικᾶν. So inf. 1117. Aesch. Cho. 1041, ἔσχε, μὴ φοβοῦ νικᾶν πολὺ. Thuc. 1. 49, πολὺ ἐνίκων. But *ib.* 1. 29 we have ἐνίκησαν οἱ Κερκυραῖοι παρὰ πολὺ. In Vesp. 726 νικᾶν πολλῶ.

652. διὰ ταῦθ'. 'That is why the Lacedaemonians make overtures for peace, and want to get back Aegina, viz. that they may take it from your poet,' and not from the citizens generally (Schol.). The Aldine and the Schol. have διὰ τοῦθ' sc. διὰ τὸ ἔχειν ὑμᾶς τὸν Ἀριστοφάνην

καὶ τὴν Αἴγιαναν ἀπαιτοῦσιν· καὶ τῆς νήσου
 μὲν ἐκείνης
 οὐ φροντίζουσ', ἀλλ' ἵνα τοῦτον τὸν ποιητὴν
 ἀφέλωνται.

ἀλλ' ὑμεῖς τοι μὴ ποτ' ἀφήθ'. ὡς κωμωδήσει
 τὰ δίκαια· 655

φησὶν δ' ὑμᾶς πολλὰ διδάξειν ἀγάθ', ὥστ'
 εὐδαίμονας εἶναι,

οὐ θωπεύων, οὐδ' ἰποτείνων μισθοῦς, οἷδ' ἔξα-
 πατύλλων,

οὐδὲ πανουργῶν, οὐδὲ κατάρδων, ἀλλὰ τὰ βέλ-
 τίστα διδάσκων,

πρὸς ταῦτα Κλέων καὶ παλαμάσθω

καὶ πᾶν ἐπ' ἐμοὶ τεκταινέσθω. 660

τὸ γὰρ εὖ μετ' ἐμοῦ καὶ τὸ δίκαιον

ποιητὴν ἄριστον, S. The exact sense is unknown; but it is probable that either Aristophanes or Callistratus was a κληροῦχος in Aegina, which had been lately reduced by Athens, to the great indignation of the Doric confederacy. See Thuc. i. 139, ii. 27. 108.

655. ὡς κωμωδήσει, 'since he will go on dealing out his satire where it is deserved.' For ἀφήθ' the Rav. MS. has ἀφήσετε, others ἀφήσηθ', which seems a combination of both readings.

657. ἰποτείνων. The hand holding money is extended beneath, and the person taking it does so from above. In other cases (Pac. 908) the recipient ἰπέχει χεῖρα, and the giver drops the coin into the open hand.

658. κατάρδων, 'fostering your conceit,' lit. pouring on

water as a gardener does to make plants grow. So ἠξάνομην ἰδῶν, Vesp. 638. Schol. οὐ καταβρέχων ὑμᾶς τοῖς ἐπαίνοις ὡς φυτά. The allusion is to Cleon's dishonest flatteries to obtain popularity.

659—62. These lines, which constitute the chief part of the μακρὸν or πνίγος so-called, are parodied from Euripides. They are often cited by ancient authors, and twice by Cicero. The references are given at length in Müller's note. Translate: 'Therefore let Cleon both try his arts and plot anything he pleases against me, for right and justice will be on my side, and there is no fear of my being found, in my conduct to the State, as he is, a coward and a profligate.' This passage indicates that he was fully aware that Cleon would again prosecute him.

ξύμμαχον ἔσται, κού μή ποθ' ἀλώ
 περὶ τὴν πόλιν ὧν ὡσπερ ἐκεῖνος
 δειλὸς καὶ (λακκαταπύγων.)
 δεῦρο Μοῦσ' ἐλθὲ φλεγυρὰ πυρὸς ἔχουσα μέ-
 νος, ἔντονος Ἀχαρνική. 665
 οἶον ἐξ ἀνθράκων πρινίνων φέψαλος ἀνήλατ',
 ἐρεθιζόμενος οὐρία ριπίδι,
 ἡνίκ' ἂν ἐπανθρακίδες ὡσι παρακείμεναι, 670
 οἱ δὲ Θασίαν ἀνακκῶσι λιπαράμπυκα,
 οἱ δὲ μάττωσιν, οὕτω σοβαρὸν ἐλθὲ μέλος,
 εὔτονον, ἀγροικότονον,

665—691. The strophe with ἐπίρρημα of sixteen trochaic verses, corresponding to 692—718, the antistrophe and ἀντεπίρρημα. The strophe consists of cretics alternating with paeons, as sup. 210 seqq.—The subject now changes from the affairs of the poet to those of the Chorus, and a complaint is thus openly made of public prosecutions vexatiously laid against the old and the poor by the young and the powerful. This is a political grievance, independent of the immediate action of the play.

ibid. The sense is, 'Now, my Muse, inspire me with indignation as hot and sparkling as the fire made by my own charcoal.' Translate, 'Come hither, glowing Muse, with all the force of fire, come in good tune, maid of Acharnae! As a spark bounces up from charcoal of holm-oak, quickened by the wind from the fire-fan, when sprats are laid close by to be fried on the embers, and some of the slaves are shaking

up Thasian pickle with a bright oily head, and others kneading the cakes, so bring to me, your fellow-townsmen, a lusty strain well-attuned and rustic in its tone.'—*φέψαλος*, a charcoal spark, which flies up with a crackling noise; cf. *Vesp.* 227. *Ran.* 859.—Hence *ἐφεφαλῶθη* in *Prom. Vinct.* 370.—*ριπίς*, some kind of bellows or fan to produce currents of air, *ριπαὶ ἀνέμων*, in blowing charcoal; *Ecc.* 842. inf. 888.

670. *ἐπανθρακίδες*. Small fish to be broiled over the embers were first dipped in pickle of salt and oil, like the *garum* of the Romans. See *Hesych.* in *θασία ἄλμη*, and *Phot. Lex.* in *θασίαν*. It is called *λιπαράμπυξ* from the oil that rises to the top; hence it was shaken before use, *ἀνακκῶμενον*.

674. The epithets *ἐντονος*, *εὔτονος*, *σύντονος*, are musical terms; see *Campbell* on *Plat. Sophist.* p. 242 B. For *ἀγροικότονον* *Elmsley* and others read *ἀγροικότερον* from a Paris MS.

ὡς ἐμὲ λαβοῦσα τὸν δημότην. 675
οἱ γέροντες οἱ παλαιοὶ μεμφόμεσθα τῇ πόλει.
οὐ γὰρ ἀξίως ἐκείνων ὧν ἐναυμαχίσαμεν
γηροβοσκούμεσθ' ὑφ' ὑμῶν, ἀλλὰ δεινὰ πά-
σχομεν,

οἵτινες γέροντας ἄνδρας ἐμβυλόντες ἐς γραφὰς
ὑπὸ νεανίσκων ἐᾶτε καταγελαῖσθαι ῥητόρων, 680
οὐδὲν ὄντας, ἀλλὰ κωφοῦς καὶ παρεξηλημένους,
οἷς Ποσειδῶν Ἀσφάλειός ἐστιν ἡ Βακτηρία·
τουθορίζοντες δὲ γήρα τῷ λίθῳ προσέσταμεν,

676. μεμφόμεσθα. Cf. Vesp. 1016, μέμψασθαι γὰρ τοῖσι θεαταῖς ὁ ποιητῆς νῦν ἐπιθυμεῖ. Thesm. 830, πόλλ' ἀναι γυναῖκες ἡμεῖς ἐν δίκῃ μεμφαίμεθ' ἀν τοῖσιν ἀνδράσιν δικάίως. Nub. 576, ἡδίκημένοι γὰρ ὑμῖν μεμφόμεσθ' ἐναντίον.

677. ἀξίως. We are not maintained in our old age in a manner worthy of our services at Salamis.

679. οἵτινες. See sup. 645. Nub. 579.—ἐς γραφὰς, involving us in public suits. Some particular case is doubtless alluded to, which had excited some public indignation; and this formal exposure of it in the theatre would have all the influence of a 'leader in the Times.'

681. παρεξανλεῖν is 'to play out,' i.e. to spoil an αὐλὸς or clarionet by over-playing, or wearing out the reed or vibrating tongue. Phot. Lex. παρεξηλημένον· κατατετριμμένον τὸ ἀμυδρόν, ἀπὸ τῶν γλωσσίδων τῶν αὐλῶν τῶν κατατετριμμένων. Ἀμυροφάνης Οἶον ἄετας κ.τ.λ. The sense is, 'when they are too old to speak articulately.'

682. οἷς Ποσειδῶν. 'Men whose only support is Poseidon the Securer,' i.e. who have nothing to lean upon in order to keep them from stumbling, save their services in the navy. Poseidon was worshipped at Athens and at Taenarus (Schol. on 510) under this attribute as the protector against earthquakes and storms at sea. Müller well cites Plutarch, Thes. 36, τοῦ θεοῦ δὲ ἀσφαλεῖον καὶ γαιήσχορον προσονομάζομεν.

683. τουθορίζοντες. 'So, indistinctly muttering through age, we stand at the dock, seeing nothing whatever but the misty outline of the law-suit,' i.e. having no ideas beyond the vague one that we are being prosecuted by somebody for something.—λίθῳ, the bema in the law-court, the precise use and position of which we cannot tell. The Schol. confounds it with the bema in the Pnyx.—ἡλύγην, cf. Thuc. vi. 36, ὅπως τῷ κοινῷ φόβῳ τὸ σφέτερον ἐπηλυγάζωνται. Hesych. ἡλύγη· σκιά· καὶ ἐπηλυγισμός, ἐπισκωπῆς, σκότος.

οὐχ ὀρώντες οὐδὲν εἰ μὴ τῆς δίκης τὴν ἡλύγην.
 ὁ δὲ νεανίας ἐαυτῷ σπουδάσας ξυνηγορεῖν 685
 ἐς τάχος παίει ξυνάπτων στρογγύλοις τοῖς
 ῥήμασι

καὶτ' ἀνεγκύσας ἐρωτᾷ, σκανδάληθρ' ἰστάς ἐπῶν,
 ἄνδρα Τιθωνὸν σπαράττων καὶ ταραττων καὶ
 κυκῶν.

ὁ δ' ὑπὸ γήρωσ μασταρύζει, καὶτ' ὀφλῶν ἀπέρ-
 χεται

εἶτα λύζει καὶ δακρύνει, καὶ λέγει πρὸς τοὺς
 φίλους, 690

685. ὁ δέ. 'But he, the prosecutor, having taken good care that young men should be advocates on his side, deals him (the defendant) a rap smartly, joining issue with his phrases well rounded,' i. e. to hurl at him like stones. Much difficulty has been felt at this passage, chiefly from the uncertainty whether νεανίας is the nominative or the accusative plural. As the ξυνήγοροι were public prosecutors, it is natural enough to say generally that in the action against the old man the accused has no chance against the energy and fluent combativeness of a parcel of young advocates. The construction ξυνηγορεῖν ἐαυτῷ is well illustrated by Soph. Trach. 813, ξυνηγορεῖς σιγῶσα τῷ κατηγορῷ. There is a similar passage in Vesp. 691—4, where the same word σπουδάσειν is used in describing a collusion between the ξύνδικοι and ξυνήγοροι to let off a culprit on condition of sharing the bribe he offers. The ξυνήγορος there appears to call the σύνδικοι 'on his side,' μεθ' ἐαυτοῦ, and here Meineke is proba-

bly right in understanding "fictum senem defendendi studium." In fact, for ξυνηγορεῖν he should have said ξυνδικεῖν, but he ironically describes the determination of both to get the old man condemned. A. Müller has no sufficient reason for pronouncing ἐαυτῷ corrupt, and substituting ἐταίρω. Nor does Elmsley's conjecture νεανίαν appear necessary, since a proper pronounciation of the verse would make plain the construction intended.—For the position of the article cf. Equit. 205, ὅτι ἀγκύλαις ταῖς χερσὶν ἀρπάξων φέρει. Vesp. 554. Nub. 230. Thesm. 456, ἄτ' ἐν ἀγροῖσι τοῖς λαχάνοις αὐτὸς τραφεῖς.

687. ἀνεγκύσας. 'He has him up and questions him, setting traps of words, mangling, confusing, and bothering a man as old as Tithonus.' Σκανδάληθρον is the piece of bent wood in a trap, which when knocked away allows the door or the weight to fall.—σπαράττων, cf. Pac. 641, εἴτ' ἂν ὑμεῖς τοῦτον ὥσπερ κινίδι' ἐσπαράττετε.

690. λύζει, 'he sobs.' Oed. Col. 1621, λύγδην ἔκλαιον πάντες.

οὐ μ' ἐχρήν σορὸν πρίασθαι, τοῦτ' ὀφλὼν
ἀπέρχομαι.

ταῦτα πῶς εἰκότα, γέροντ' ἀπολέσαι πολίων
ἄνδρα περὶ κλεψύδραν,

πολλὰ δὴ ξυμπονήσαντα, καὶ θερμὸν ἀπομορξίμενον
ἀνδρικὸν ἰδρώτα δὴ καὶ πολύν, 695

ἄνδρ' ἀγαθὸν ὄντα Μαραθῶνι περὶ τὴν πόλιν;
εἶτα Μαραθῶνι μὲν ὅτ' ἤμεν, ἐδιώκομεν

νῦν δ' ἰπ' ἀνδρῶν πονηρῶν σφίδρα διωκόμεθα,
κᾶτα πρὸς ἀλισκόμεθα. 700

πρὸς τάδε τίς ἀντερεῖ Μαρψίας;

τῷ γὰρ εἰκὺς ἄνδρα κυφόν, ἠλίκον Θουκυδίδην,

The Schol. records a var. lect. ἀλύει, 'he is beside himself,' and this is adopted by Meineke. —οὔ, the genitive of price; 'what I ought to have bought a coffin for, that (sum) I leave court condemned to pay.' Cf. 830. The dead, or perhaps only the bones of the dead, were sometimes inclosed in wooden coffers, κέδροι (Alcest. 365), λάρνακες (Thuc. II. 34), σοροὶ (II. xxii. 91), κοίλη χηλὸς (Q. Smyrnaeus I. 797).

692. ταῦτα πῶς κ.τ.λ. 'How can such proceedings be reasonable,—to ruin a poor grey-haired old man in the law-court, who has many a time taken a part in our toils and wiped off hot manly sweat, and plenty of it too, when he showed himself a brave man at Marathon in the service of the state?'—πολλὰ δὴ, a pregnant combination, as Ran. 697, οἱ μὲθ' ὑμῶν πολλὰ δὴ χολὸν πατέρες ἐναυμάχησαν.

699. εἶτα κ.τ.λ. 'Then too at Marathon, when we were men indeed, we were the pursuers; but now we are pursued,

and no mistake, by good-for-nothing fellows, and beside that are caught.'—ὅτ' ἤμεν, *cum vige-
bamus*. Lysist. 665, ὅτ' ἤμεν ἔτι. There seems, however, no objection to construing Μαραθῶνι ὅτ' ἤμεν, like Cicero's *cum essem in Tusculano*.—διώ-
κειν and ἐλεῖν, of course, have the double sense, military and judicial. Cf. Vesp. 1207, Φάυλον—εἶλον διώκων λοιδορίας ψή-
φοιν δυοῖν.

701. Μαρψίας. Some young advocate unknown to fame.

702. Θουκυδίδην. The son of Melesias, and the head of a faction against the war-policy of Pericles. It is likely that the poet, as the advocate of peace, would express his sympathy with any wrongs this man had sustained, possibly through the influence of Pericles, by whom he was banished B.C. 445, but returned, as it would appear from this passage. Vesp. 947, ὅπερ ποτε φεύγων ἔπαθε καὶ Θου-
κυδίδης, where φεύγων means 'in making his defence.'

ἐξολέσθαι συμπλακέντα τῇ Σκυθῶν ἐρημίᾳ,
 τῷδε τῷ Κηφισοδήμῳ, τῷ λάλῳ ξυνηγόρῳ; 705
 ὥστ' ἐγὼ μὲν ἠλέησα κάπεμορξάμην ἰδὼν
 ἄνδρα πρεσβύτην ὑπ' ἀνδρὸς τοξότου κυκῶμενον,
 ὃς μὰ τὴν Δήμητρ', ἐκείνος ἠνίκ' ἦν Θουκυδίδης,
 οὐδ' ἂν αὐτὴν τὴν Ἀχαιᾶν ῥαδίως ἠνέσχετ' ἂν,
 ἀλλὰ κατεπάλαισεν ἂν μὲν πρῶτον Εὐάθλους
 δέκα, 710
 κατεβόησε δ' ἂν κεκραγῶς τοξότας τρισχιλίους,
 περιετόξευσεν δ' ἂν αὐτοῦ τοῦ πατρὸς τοὺς
 ξυγγενεῖς.

ἀλλ' ἐπειδὴ τοὺς γέροντας οὐκ ἔαθ' ὕπνου τυχεῖν,

704. *συμπλακέντα*, 'having to grapple with.' A word derived from the *συμπλοκή* of wrestlers. From *κατεπάλαισε* in 710 it seems likely that some relation of the 'chattering advocate' was a professional wrestler, as his father perhaps (712) had been a Scythian bowman (sup. 54), whence the joke of calling him a 'Scythian wilderness.' Perhaps however the verb only contains a joke on the name *Εὐαθλος*, who appears from Vesp. 592 to have been a somewhat notorious *ῥήτωρ*. Dr Holden (Onomast. in v.) quotes a fragment from our poet's *Ὀλκάδες*, (xiii. Dind.) *ἔστι τις πονηρὸς ἡμῖν τοξότης συνήγορος... ὥσπερ Εὐαθλος παρ' ὑμῖν τοῖς νέοις*.

708. *ἠνίκ' ἦν*. See 699. Or, with Bergk, 'when Thucydides was Thucydides indeed.'

709. *τὴν Ἀχαιᾶν*. The epithet of 'goddess of grief' was given to Ceres as mourning for the loss of her daughter (the moon, or rather, perhaps, the summer, stolen below the earth).

In this aspect, and as a Chthonian power, she was held in awe, and regarded as dangerous to meet in her wanderings over the earth. Herod., v. 61, speaking of the Phoenician Gephyreans, says that they had at Athens a temple of their own, and certain mystical rites to *Ἀχαιῆν Δήμηττηρ*.—*ἠνέσχετο*, he would not have tolerated or put up with her ill-omened presence. Or, with the Schol., we may supply *καταβοᾶν αὐτοῦ*. Perhaps there was a superstition that the goddess uttered loud wailings in grief, and that it was an evil omen so to meet her. The Schol. refers it to the noise of cymbals and tambourines, but he wrongly derives the word from *ἤχος*. Hesych. *Ἀχαιᾶ ἐπίθετον Δήμητρος, ἀπὸ τοῦ περὶ τὴν Κόρην ἄχους, ὅπερ ἐποιεῖτο ἀναζητοῦσα αὐτήν*.

712. *ὑπερετόξευσεν* is a probable conjecture of Mr Blaydes. In the sense of *περιγενέσθαι* we should rather expect the genitive, perhaps.—*αὐτοῦ*, sc. of Cephisodemus.

ψηφίσασθε χωρὶς εἶναι τὰς γραφάς, ὅπως ἂν ᾗ
τῷ γέροντι μὲν γέρων καὶ νωδὸς ὁ ξυνήγορος, 715
τοῖς νέοισι δ' (εὐρύπρωκτος) καὶ λάλος χῶ
Κλεινίου.

κάξελαύνειν χρή τὸ λοιπόν, κἄν φυγῇ τις
ζημιῶι,

τὸν γέροντα τῷ γέροντι, τὸν νέου δὲ τῷ νέω.

ΔΙΚ. ὄροι μὲν ἀγορᾶς εἰσιν οἶδε τῆς ἐμῆς·
ἐνταῦθ' ἀγοράζειν πᾶσι Πελοποννησίοις 720
ἕξεστι καὶ Μεγαρεῦσι καὶ Βοιωτίοις
ἐφ' ὧτε πωλεῖν πρὸς ἐμέ, Λαμάχῳ δὲ μή.

714. ὅπως ἂν, 'so that,' result rather than intention being expressed.

716. ὁ Κλεινίου, Alcibiades. See on 614.

717. ἐξελαύνειν. The sense evidently is that in future all public prosecutions are to be distributed under two heads, 'young,' and 'old;' and if any one is to be made ἄτιμος or to be banished, it must be done through an advocate of his own age. There is considerable difficulty in κἄν φύγῃ τις, the uorist not being used in the sense of φεύγειν, 'to be a defendant,' but signifying 'to be banished,' which here cannot apply. A. Müller's explanation is very unsatisfactory, "ἐξελαύνειν h.l. significat in jus vocare. φύγῃ, i. e. ἦν μὴ πίθηται, si hanc legem negliget." The text cannot be right as it stands, because τις is necessary to the metre, and this makes it necessary to regard φύγῃ as a verb, whereas it should rather be the substantive, φυγῇ. Cf. Eur. Med. 453, πᾶν κέρδος ἡγοῦ ζημιουμένη φυγῇ. The Schol. took the

sense rightly, κἄν ἐξελαύνειν δέη κἄν φυγῇ ζημιουῖν. As it is impossible to get rid of τις (unless by reading καὶ φυγῇ δὲ ζημιουῖν), it seems that ζημιῶι (the subjunctive) must be read. The sense is, καὶ, ἂν τις ζημιῶι τινα φυγῇ, (ζημιουῖν) τὸν γέροντα κ.τ.λ. The infinitive seems to have crept in either from ζημιουῖν as a marginal explanation, or from confounding ζημιῶι with the preceding infinitive.

719. Returning to the stage Dicaeopolis sets up some marks or boundary stones enclosing his own private market; to which all shall have access but members of the war-party.

722. ἐφ' ὧτε. 'On condition they sell to me, but not to Lamachus.' See sup. 625. It is clear that the syntax here is not Λαμάχῳ ἕξεστι μὴ πωλεῖν. That would signify 'Lamachus has the right of not selling at all, unless he pleases.' See Aesch. Eum. 899, ἕξεστι γάρ μοι μὴ λέγειν ἄ μὴ τελῶ, and the note. In the sense 'Lamachus is not allowed to sell,' Λαμάχῳ δὲ οὐ would be required.

ἀγορανόμους δὲ τῆς ἀγορᾶς καθίσταμαι
 τρεῖς τοὺς λαχόντας τοῦσδ' ἱμάντας ἐκ Λεπρῶν.
 ἐνταῦθα μήτε συκοφάντης εἰσίτω 725
 μήτ' ἄλλος ὅστις Φασιανός ἐστ' ἀνὴρ.
 ἐγὼ δὲ τὴν στήλην καθ' ἣν ἐσπείσάμην
 μέτειμ', ἵνα στήσω φανεράν ἐν τᾷγορᾷ.

ΜΕΓ. ἀγορὰ ἔν' Ἀθήναις χαῖρε, Μεγαρεῦσιν φίλα.
 ἐπόθουν τυ ναὶ τὸν φίλιον ἄπερ ματέρα. 730
 ἀλλ', ὦ πονηρὰ κῶριχ' ἀθλίου πατρός,

723. ἀγορανόμους, 'Clerks of the market.' As he says this, he exhibits three good tough thongs of bull's hide, made, he adds, by a somewhat obscure joke, of diseased and swollen hide, *δέρμα μοχθηροῦ βοῦς*, *Equit.* 316. Müller supposes there is an allusion to *λέπειν*, i.e. *δέρειν*, 'to excoriate.' The Schol. says the town of Lepreum in Elis is meant, as if the *ἱμάντες* were strangers and real persons from 'Mange-town;' but he adds, *ἄμεινον δὲ λέγειν ὅτι τόπος ἔξω τοῦ ἄστεος καλούμενος, ἔνθα τὰ βурсεῖα ἦν*. After *τοὺς λαχόντας* the word *ἱμάντας* is added *παρὰ προσδοκίαν*. Compare for the office of ἀγορανόμος, a taxor or aedile, *Vesp.* 1407.

726. Φασιανός, a play on *φάσις*, an information against contraband goods, *inf.* 819. The word is used as an epithet (apparently) of horses in *Nub.* 109, and Φασιανικός occurs *Av.* 68. Schol. *ἔστι καὶ πόλις τῆς Σκυθίας Φᾶσις, ὁμώνυμος τῷ ποταμῷ*.

727. καθ' ἣν, in accordance with which; according to the terms of which. *Exit* Dicaeopolis to fetch the inscription. Meanwhile a Megarian, of meagre

look, and leading his two little daughters by the hand, enters the orchestra. He talks a *patois* of the Doric, and his mission is to sell his daughters for slaves rather than to let them starve at home; but a sudden idea strikes him of selling them dressed up as pigs. This conceit, showing that they are worth more money as market-stock, is made the occasion of some coarse joking on the ambiguous sense of *χοῖρος*.

730. τὸν φίλιον. 'By Zeus the god of friendship,'—an appropriate invocation in one who has long suffered from war. Cf. *Eur. Andr.* 603, τὸν σὸν λιποῦσα φίλιον ἐξεκώμασε νεανίου μετ' ἀνδρός.—ἄπερ ματέρα, *sc.* τὴν τρέφουσάν με.

731. πονηρὰ κῶρια κάθλιον πατρός A. Müller. κάθλιω Meineke. The MS. Rav. has κῶριχ', which lends some slight support to Blaydes' conjecture *χοῖρι' ἀθλίον πατρός*. But it is more likely that κῶριχον, like Ἰσμήνιχος *inf.* 954, was a ὑποκόρισμα, real or coined by the poet, for *κοῦραι* or *κόραι*. The addition of καὶ (κάθλιον) is not according to Attic usage.

ἄμβατε ποττὰν μῦδδαν, αἶ χ' εὔρητέ πα.
ἀκοίετον δὴ, ποτέχετ' ἐμὶν τὰν γαστέρα
πότερα πεπρᾶσθαι χρήδδεται, ἢ πεινῆν κακῶς;

ΚΟΡΑ. πεπρᾶσθαι πεπρᾶσθαι. 735

ΜΕΓ. ἐγώνγα καίτός φαμι. τίς δ' οὔτως ἄνους
ὄς ὑμέ κα πρίαιτο, φανεράν ζαμίαν;
ἀλλ' ἔστι γάρ μοι Μεγαρικά τις μαχανά.
χοίρους γὰρ ὑμέ σκευάσας φασῶ φέρειν.
περίθεσθε τάσδε τὰς ὄπλᾶς τῶν χοιρίων, 740
ὅπως δὲ δοξεῖτ' ἤμεν ἐξ ἀγαθῶς ὑός.
ὡς γαί τὸν Ἑρμῶν, εἴπερ ἰξεῖτ' οἴκαδιν,
τὰ πρᾶτα πειρασεῖσθε τῆς λιμοῦ κακῶς.

732. ἄμβατε, 'get up on to the stage.' We can only explain this word by supposing the Megarian to be on the level below, i. e. the orchestra, from which there was one, if not more ascents to the stage. So Equit. 169, where the sausage-seller is asked ἐπαναβῆναι καὶ ἐπὶ ἐλεῶν, to mount yet further and higher on to his own portable table, after being invited ἀναβαίνειν in v. 149.—μῦδδαν, i. e. μᾶζαν. Perhaps a tub of meal was seen standing in the market. Cf. 835.

733. τὰν γαστέρα, said παρὰ προσδοκίαν for τὸν νοῦν or τὰ ὦτα, from the starving condition of the children.

734. πεπρᾶσθαι. The alternative offered them is to be sold as slaves, or to starve; and they choose the former. Cf. 779.

737. ζαμίαν. As slaves were κτήματα, no one would invest in a property that would prove a loss, viz. from the starved look of the girls. The Schol.

misses the point, ἐπεὶ κόραι ἦσαν καὶ οὐ χοῖροι.

738. Μεγαρικά. Probably the Megarians were not noted for honesty in their dealings. Bergk (ap. Müller), referring to Vesp. 57, μηδ' αὐ γέλωτα Μεγαρόθεν κεκλεμμένον, thinks 'a comic trick,' after the fashion of Susarion, may here be meant.—σκευάσας, 'I will dress you up as pigs, and say 'tis pigs I bring.' There can be no doubt, from the context, that the children are made to walk on hands and knees, with a mask imitating a snout, ῥυγχίον, 744, and a kind of shoe and glove which suggested 'petticoes.'—περίθεσθε, 'put on you.' Thesm. 380, περίθου νυν τόνδε, sc. στέφανον.

742. οἴκαδιν, cf. 779. If you return home, he says, i. e. if you play your parts so badly that you are not sold as pigs, you will experience the extremity of hunger and be in a still more miserable plight.

ἀλλ' ἀμφίθεσθε καὶ ταδὶ τὰ ῥυγχία, ^{ἔνουντι}
κῆπειτεν ἐς τὸν σάκκον ᾧδ' ἐσβαίνετε. 745

ὅπως δὲ γρυλλιξεῖτε καὶ κοῖξετε

χῆσειτε φωνὰν χοιρίων μυστηρικῶν.

ἐγὼν δὲ καρυξῶ Δικαιοπόλιν ὅπα.

Δικαιοπόλι, ἢ λῆς πρίασθαι χοιρία;

ΔΙΚ. τί; ἀνὴρ Μεγαρικός;

ΜΕΓ. ἀγορασοῦντες ἴκομες. 750

ΔΙΚ. πῶς ἔχετε; ΜΕΓ. διαπεινᾶμες αἰεὶ ποττὸ πῦρ.

ΔΙΚ. ἀλλ' ἡδύ τοι νῆ τὸν Δί', ἦν αὐλὸς παρῆ.

τί δ' ἄλλο πράττεθ' οἱ Μεγαρῆς νῦν;

ΜΕΓ. οἶα δῆ.

ὅκα μὲν ἐγὼν τῆνῶθεν ἐμπορευόμαν,

745. *σάκκον*, a poke. We cannot say precisely how the affair was managed, and are left to draw our inferences from the jokes that follow on the ambiguous sense of *χοῖρος*. At present they are to get into a bag, and growl and squeak to attract customers, as if they were sucking-pigs used for initiation into the mysteries; see on *Ραc.* 375. *Ραν.* 337.—*γρυλλίζειν*, our word 'growl,' occurs in *Plut.* 307, where it is also applied to pigs' voices.

748. *καρυξῶ*. 'I will summon (or tell the crier to summon) Dicaeopolis (that I may know) where he is.'—*ὅπα*, sc. *εὔρω αὐτόν*. For the accusative cf. *Eur. Hec.* 148, *κῆρυσσε θεοὺς τοὺς οὐρανίδας*. Müller and Meineke adopt Hamaker's conjecture, *ἐγὼν δὲ καρυξῶ*. *Δικαιοπόλις δὲ πᾶ*; 'I will tell the people that you (the pigs) are for sale,—but where's Dicaeopolis!'—Dicaeopolis, having gone into the house to fetch the

σῆλη (727), now comes forth at the summons. He finds the very first customer to be one of the long-excluded Megarians, and exclaims, as in surprise, 'What! a man of Megara!'

751. *διαπεινᾶμες*. 'We sit by the fire and—starve.' He should have said *διαπίνομεν*, 'we have drinking-bouts,' and so the other pretends to understand him. 'Well, and pleasant too,' he says, 'if a pipe (piper) is present.' *Plat. Resp.* iv. p. 420 fin., *ἐπιστάμεθα γὰρ τοὺς κεραμέας πρὸς τὸ πῦρ διαπίνοντάς τε καὶ εὐωχουμένους*. *Herod.* v. 18, *ὡς δὲ ἀπὸ δέλπνον ἐγένοντο, διαπίνοντες εἶπαν οἱ Πέρσαι τάδε*.

753. *οἶα δῆ*, sc. *πράττομεν*. We fare as we fare, and no better.

754. *ἐμπορευόμαν*. 'When I set out thence as a trader' (*ἐμπορος*), i. e. 'when I left to go to market.'—*πρόβουλοι*, according to the Schol., whom Müller follows, means *στρατηγοί*. The

ἄνδρες πρόβουλοι τοῦτ' ἔπραττον τῇ πόλει,
ὅπως τάχιστα καὶ κάκιστ' ἀπολοίμεθα. 756

ΔΙΚ. αὐτίκ' ἄρ' ἀπαλλάξεσθε πραγμάτων.

ΜΕΓ. σά μάν;

ΔΙΚ. τί δ' ἄλλο Μεγαροῖ; πῶς ὁ σίτος ὤνιος;

ΜΕΓ. παρ' ἀμὲ πολυτίματος, ἄπερ τοὶ θεοί. 759

ΔΙΚ. ἄλας οὖν φέρεις; ΜΕΓ. οὐχ ὑμὲς αὐτῶν ἄρχετε;

ΔΙΚ. οὐδὲ σκόροδα;

ΜΕΓ. ποῖα σκόροδ'; ὑμὲς τῶν αἰεί,

ἔκκ' ἐσβάλητε, τὰς ἀρωραῖοι μύες,

πάσσακι τὰς ἄγλιθας ἐξορύσσετε.

Πρόβουλος is one of the characters in the *Lysistrata*. Our word 'provisional committee' seems to give the idea. 'Certain commissioners, he says, were trying to negotiate for the city as speedy and as—bad a death as possible.' He should have said ὅπως σωθῆμεν, but purposely uses the wrong word. Cf. 72.

757. αὐτίκ' ἄρ' κ.τ.λ. 'Then you'll soon be rid of your troubles! M. Of course' (τί μὴν). Cf. inf. 784. Pac. 370. Cobet reads ἀπηλλάξεσθε, and it is surprising that on his mere *dictum* so many editors should admit this unusual form. Ἀλλάξομαι is one of the passive futures analogous to λέξομαι, φανήσομαι, τιμήσομαι, and the sense which he requires, ἀπηλλαγμένοι ἔσεσθε, is sufficiently conveyed by the simple form. See Nov. Lect. p. 241.

758. τί δ' ἄλλο. 'Well! what else at Megara? How is corn sold?'—'With us 'tis highly prized, like the gods.' A play on τιμή, 'honour' and 'value,' 'prize' and 'price.'—πῶς, i. e. πῶσου. *Æquit.* 480,

πῶς οὖν ὁ τυρὸς ἐν Βοιωτοῖς ὤνιος;—The form Μεγαροῖ, like οἴκοι, Πυθοῖ &c., implies an old nominative in the singular, whereas τὰ Μέγαρα was the Attic name, in Latin changed to *Megara* of the first declension feminine.

760. ὑμὲς, you Athenians, viz. by occupying the harbour of Nisaea, *Thuc.* iii. 42, 51, an event which had happened two years before. Müller thinks there is a play on the sense ἀρχινάλος, 'to be rulers of the sea.'

761. σκόροδα. Leeks were a common produce in Megaris. See Pac. 246, 1000.

762. ἔκκ' ἐσβάλητε. See *Thuc.* ii. 31, iv. 66, who says the Athenians regularly made a raid into Megaris twice a year, till the capture of the harbour of Nisaea.—μύες, 'like field-mice,' which do mischief by gnawing roots and bulbs underground.—πάσσακι, allied to πασσάλω, 'with a peg' or short stick to scratch them up.—ἀγλιθας should mean 'chives' or 'cloves' of garlick, rather than κεφαλὰς (*Schol.*). *Vesp.* 680, μὰ Δί' ἀλλὰ παρ' Εὐχαρίδου καυτὸς τρεῖς γ' ἀγλιθας μετέπεμψα.

ΔΙΚ. τί δαὶ φέρεις; ΜΕΓ. χοίρους ἐγώνοιγα μυστικᾶς.

ΔΙΚ. καλῶς λέγεις· ἐπιδειξον.

ΜΕΓ. ἀλλὰ μὲν καλά. 765

ἀντεινον, αἱ λῆς· ὡς παχεῖα καὶ καλά.

ΔΙΚ. τουτὶ τί ἦν τὸ πρᾶγμα; ΜΕΓ. χοῖρος ναὶ Δία.

ΔΙΚ. τί λέγεις σύ; ποδαπὴ χοῖρος ἴδε;

ΜΕΓ. Μεγαρικᾶ.

ἢ οὐ χοῖρός ἐσθ' ἄδ'; ΔΙΚ. οὐκ ἔμοιγε φαίνεται.

ΜΕΓ. οὐ δεινά; θᾶσθε τάνδε. τᾶς ἀπιστίας· 770

οὐ φατι τάνδε χοῖρον ἤμεν. ἀλλὰ μὲν,

αἱ λῆς, περίδου μοι περὶ θυμητιδᾶν ἀλῶν,

αἱ μὴ 'στιν οὗτος χοῖρος Ἑλλάνων νόμῳ.

ΔΙΚ. ἀλλ' ἔστιν ἀνθρώπου γε. ΜΕΓ. ναὶ τὸν Διοκλέα,

766. ἀνάτεινον, 'feel them,' Schol. εἰώθασιν οἱ τὰς ὄρνεις ἀνούμενοι ἀνατείνειν ταύτας καὶ τὸ βάρος αὐτῶν σκοπεῖν, καὶ οὕτω καταλαμβάνειν εἶναι παχεῖας. Av. 1254, ἀνατέλνας τῷ σκέλη.

768. σύ. As if he had said ὦ μωρὲ σύ. In the nominative this pronoun is *never* enclitic nor (probably) is it ever used without some emphasis on the person,—a remark which young students will do well to verify for themselves.

770. τάνδε, referring to ἄδε above. This is the reading of the Ravenna, and it gives a good sense. Elmsley proposed θᾶσθε τόνδε.—τᾶς ἀπιστίας, 'the incredulity of the man!' Cf. 64. 87. The MSS. give τὰς ἀπιστίας. The plural seems unlikely when τὰν ἀπιστιᾶν would have served as well: ἀπιστῖαι occurs however in Hes. Op. 372. Most of the editors read θᾶσθε τοῦδε (τῶδε Mein.) τὰς ἀπιστίας. When abstract nouns are used in the plural,

e.g. *μανίαι*, ἀρεταί, τόλμαι, 'mad-fits,' 'accomplishments,' 'acts of daring,' &c., it is because they express special acts, or examples of a general principle.

772. περίδου μοι. 'Lay me a wager of some thyme-flavoured (or perhaps, garlick-seasoned) salt.' Hom. II. xxiii. 485, δεῦρό νυν ἢ τρίποδος περιδώμεθον ἢ ἐλέβητος. Inf. 1115. Equit. 791. Nub. 644.—For *θύμον* see Pac. 1169 (Hesych. σκόροδον), and cf. inf. 1099, ἄλας θυμίτας οἶσε παῖ καὶ κρόμμυα. See also on 520. The word here is rather variously spelt in MSS. and early edd., the Ravenna giving *θυμητιδᾶν*.

773. Aesch. Suppl. 216, 'Ερμῆς ὄδ' ἄλλος τοῖσιν Ἑλλάνων νόμοις.

774. Διοκλέα. A hero worshipped by the Megarians, apparently as a patron of lovers, Theoc. xii. 29, where he is called Διοκλέα τὸν φιλόπαιδα.

ἐμά γὰ. σὺ δέ νιν εἶμεναι τίνος δοκεῖς; 775
ἢ λῆς ἀκοῦσαι φθεγγομένας;

ΔΙΚ. νῆ τοὺς θεοὺς
ἔγωγε. ΜΕΓ. φώνει δὴ τὸ ταχέως, χοιρίον.
οὐ χρῆσθα; σιγῆς, ᾧ κάκιστ' ἀπολουμένα;
πάλλιν τυ ἀποισῶ ναὶ τὸν Ἑρμῶν οἴκαδιν.

ΚΟΡΑ. κοῦ κοῦ.

780

ΜΕΓ. αὐτα ᾽στὶ χοῖρος;

ΔΙΚ. νῦν γε χοῖρος φαίνεται.

ἀτὰρ ἐκτραφεῖς γε κύσθος ἔσται πέντ' ἐτῶν.

ΜΕΓ. σάφ' ἴσθι, ποττὰν ματέρ' εἰκασθήσεται.

ΔΙΚ. ἀλλ' οὐχὶ θύσιμός ἐστιν αὐτηγί. ΜΕΓ. σά μάν;

πᾶ δ' οὐχὶ θύσιμός ἐστι; ΔΙΚ. κέρκον οὐκ ἔχει.

ΜΕΓ. νέα γάρ ἐστιν· ἀλλὰ δελφακουμένα 786

ἔξει μεγάλην τε καὶ παχείαν κήρυθράν.

ἀλλ' αἰ τράφην λῆς, ἕδε τοι χοῖρος καλά.

ΔΙΚ. ὡς ξυγγενὴς ὁ κύσθος αὐτῆς θατέρα.

ΜΕΓ. ὁμοματρία γάρ ἐστι κῆκ τῶντοῦ πατρός. 790

αἰ δ' ἂν παχυνθῆ κᾶναχνοιανθῆ τριχί,

778. οὐ χρῆσθα; 'What, won't you (speak)? Do you keep silence, you little wretches?' Cf. 746. The MSS. and Schol. agree in σιγῆς or σιγᾶς, but σιγῆν is cited from Gregory of Corinth, which supports the common reading οὐ χρῆσθα σιγῆν, non debebas silere; a presumed Doricism for οὐκ ἐχρῆν σε σιγᾶν. In the reading ἔβονο χρῆσθα = χρῆσεις, as in Soph. Aj. 1373, σοὶ δὲ ὄρᾶν ἔξεσθ' ἂ χρῆς, 'you may do as you like.'

779. ἀποισῶ. See sup. 742—3. —ναὶ τὸν Ἑρμῶν, sc. τὸν ἐμ-
πλοῦτον.

782. πέντ' ἐτῶν, 'in five years.' The usual genitive of

the limitation of time, past or present. Elmsley gave these two words to the Megarian instead of Dicaeopolis.

784. σά μάν; cf. 757.

791. From χνοῦς, the first hair or down of pubescence, came χνοᾶζω (Oed. R. 742) and χνοάλνω, from which latter the compound aorist is here formed. Either the digamma sound χνοF or the lengthened form of the root χνοι must be assumed on account of the metre. The Ravenna MS. has ἀλλ' ἂν, Aldus and others αἰ δ' ἂν, at the beginning of the verse. Meineke's reading, αἶκα παχυνθῆ δ' ἀναχνοανθῆ θ' ὕστριχι, is justly rejected by Müller.

κάλλιστος ἔσται χοῖρος Ἀφροδίτα θύειν.

ΔΙΚ. ἀλλ' οὐχὶ χοῖρος τὰφροδίτη θύεται.

ΜΕΓ. οὐ χοῖρος Ἀφροδίτα; μόνῃ γὰρ δαιμόνων.
καὶ γίνεται γὰρ τᾶνδε τᾶν χοίρων τὸ κρήης
ἴδιστον ἂν τὸν ὀδελὸν ἀμπεπαρμένον. 796

ΔΙΚ. ἤδη δ' ἄνευ τῆς μητρὸς ἐσθίοιεν ἄν;

ΜΕΓ. ναὶ τὸν Ποτειδᾶν, κἂν ἄνευ γὰρ τῷ πατρός.

ΔΙΚ. τί δ' ἐσθίει μάλιστα; ΜΕΓ. πάνθ' ἃ καὶ δίδως.
αὐτὸς δ' ἐρώτη. ΔΙΚ. χοῖρε χοῖρε.

ΚΟΡΑ. κοῦ κοῦ. 800

ΔΙΚ. τρώγοις ἂν ἐρεβίνθους; ΚΟΡΑ. κοῦ κοῦ κοῦ.

ΔΙΚ. τί δαί; φιβάλεως ἰσχάδας; ΚΟΡΑ. κοῦ κοῦ.

[ΔΙΚ. τί δαί; σὺ καὶ τρώγοις ἂν αὐτάς;

ΚΟΡΑ. κοῦ κοῦ.]

ΔΙΚ. ὥς ὄξυ πρὸς τὰς ἰσχάδας κεκράγατε.

ἐνεγκάτω τις ἔνδοθεν τῶν ἰσχάδων 805

τοῖς χοιριδίοισιν. ἄρα τρώξονται; βαβαί,

οἶον ῥοθιάζουσ', ὦ πολυτίμηθ' Ἡράκλεις.

ποδαπὰ τὰ χοιρί'; ὥς Τραγασαῖα φαίνεται.

793. τὰφροδίτη. The pig was the special victim of Demeter, and as such was used in the mysteries, sup. 764.

799. ἃ καὶ δίδως, 'if only you offer it,' is the reading of the MSS., and it seems as good as Porson's ἃ κα δίδῳς. So Soph. Phil. 297, φῶς δ καὶ σώζει μ' ἀεί. The Schol. however has ἄτινα ἂν παραβάλης αὐταῖς.

801. ἐρεβίνθους has an ambiguous sense, which it is surprising that A. Müller should deny; see Schol. *in loc.*—φιβάλεως, the accusative plural from a nominative of the same form, like τὸν κορώνων in Pac. 628. This peculiar form was used in

the nomenclature of certain varieties of the fig. The commentators add from Bekker's Anecdota two other sorts, δαμερίππεως and χελιδόνεως. Like the *duplex ficus* of Horace, this fig probably had a shape that was fancifully thought symbolical of the male sex. Hence the point of the verse ὥς ὄξυ κ.τ.λ. Compare διφόρου συκῆς θρία, Eccl. 708.

807. ῥοθιάζειν, to make a ῥόθος or smacking of the lips in gobbling up the figs.—Ἡράκλεις, perhaps in reference to his being the god of gluttony.

808. Τραγασαῖα, as if from τρώγειν, 'Eat-onians.' Tragasae

ἀλλ' οὔτι πάσας κατέτραγον τὰς ἰσχάδας.

ΜΕΓ. ἐγὼ γὰρ αὐτῶν τάνδε μίαν ἀνειλόμαν. 810

ΔΙΚ. ἢ τὸν Δί' ἀστείω γε τὼ βοσκήματε
πόσου πρίωμαί σοι τὰ χοιρίδια; λέγε.

ΜΕΓ. τὸ μὲν ἄτερον τούτων σκοροδων τροπαλίδος,
τὸ δ' ἄτερον, αἱ λῆς, χοϊνικός μόνας ἀλῶν.

ΔΙΚ. ὠνήσομαί σοι περίμεν' αὐτοῦ. ΜΕΓ. ταῦτα δῆ.

Ἐρμᾶ ἔμπολαῖε, τὴν γυναῖκα τὴν ἐμὴν 816
οἴτω μ' ἀποδόσθαι τὴν τ' ἐμαντοῦ ματέρα.

ΣΥΚ. ὄνθρωπε, ποδαπός; ΜΕΓ. χοιροπόλας Με-
γαρικός.

ΣΥΚ. τὰ χοιρίδια τοίνυν ἐγὼ φανῶ ταῖ
πολέμια καὶ σέ. ΜΕΓ. τοῦτ' ἐκεῖν', ἵκει πάλιν
ᾔθενπερ ἀρχὰ τῶν κακῶν ἀμῖν ἔφθ. 821

was a city in the Troad. Inf. 853 the same word is used to express the stench of a he-goat.

809. ἀλλ' οὔτι κ.τ.λ. Bergk and Meineke give this to the Megarian, for the greater regularity in the couplets. A. Müller adheres to the MSS., and thinks there is thus more point in the confession of the Megarian, that he took up one fig from his daughters, viz. from sheer starvation.

811. ἀστείω, 'a very pretty pair.'—πόσου, 'at what price must I buy these pigs from you? Say.' The genitive of price occurs also 830, 1055. For the dative cf. Pac. 1261, τούτῳ γ' ἐγὼ τὰ ὄβρατα ταῦτ' ὠνήσομαι. Luc. 1291, ἕγες πρῶταί μοι; Antig. 1171, τᾶλλ' ἐγὼ καπνοῦ σκίῃς οὐκ ἂν πρῆταίμην ἀνδρὶ πρὸς τὴν ἡούρην.

813--4. The price asked by the Megarian consists of the very commodities his country

had been wont to produce.—τροπηλῖς, a word not elsewhere found, is 'a rope of onions' (or rather 'garlick,' κρόμμυον being properly 'an onion,' πράσον 'a leek,' γήτειον also some kind of leek; cf. Ran. 621—2).

818. A practical example is now given of the evil complained of sup. 517—23. An informer comes forward, and on the strength of the Μεγαρικὸν ψήφισμα lays an embargo on the Megarian's goods.

819. φανῶ, I shall denounce them by the process called φάσις. See sup. 726.

820. τοῦτ' ἐκεῖνο. Cf. 41. 'That's just it! Here comes again the very pest which was the beginning of all our troubles' or 'from which our troubles first sprang.' See 519. Orest. 804, τοῦτ' ἐκεῖνο, Κτᾶσθ' ἱταίρους, μὴ τὸ συγγενὲς μόνου. Med. 98, τόδ' ἐκεῖνο, φίλοι παῖδες.—ἀρχὰ Dobree, by an arbitrary change.

ΣΤΚ. κλάων μεγαριεῖς. οὐκ ἀφήσεις τὸν σάκον;

ΜΕΓ. Δικαιοῖπολι, Δικαιοῖπολι, φαντάζομαι.

ΔΙΚ. ὑπὸ τοῦ; τίς ὁ φαίνων σ' ἐστίν; ἀγορανόμοι,
τοὺς συκοφάντας οὐ θύραζ' ἐξείρξετε; 825
τί δὴ μαθὼν φαίνεις ἄνευ θρυαλλίδος;

ΣΤΚ. οὐ γὰρ φανῶ τοὺς πολεμίους; ΔΙΚ. κλάων γε σύ,
εἰ μὴ 'τέρωσε συκοφαντήσεις τρέχων.

ΜΕΓ. οἶον τὸ κακὸν ἐν ταῖς Ἀθήναις τοῦτ' ἐνι.

ΔΙΚ. θάρρει, Μεγαρική· ἀλλ' ἦς τὰ χοιρίδι' ἀπέδου
τιμῆς, λαβὲ ταυτὶ τὰ σκόροδα καὶ τοὺς ἄλας,
καὶ χαῖρε πόλλ'. ΜΕΓ. ἀλλ' ἀμὴν οὐκ ἐπι-
χάριον. 832

ΔΙΚ. πολυπραγμοσύνης νῦν ἐς κεφαλὴν τρέποιτό μοι.

822. κλάων. 'You shall catch it for your Doric slang! Drop that poke directly, I say!' Müller compares βακίζων, Pac. 1072. So πατερίζειν, Vesp. 652. καρδαμίζειν Thesm. 617.—σάκον, elsewhere (745) σάκκον. See Lysist. 1211. Eccl. 502. Compare at *lacus* with λάκκος, ὄχος with ὄκχος.

823. Hesych. and the Schol. φαντάζομαι· συκοφαντοῦμαι. Dicaeopolis had gone into the house (815), but is loudly called for by the Megarian. Accordingly he appears with his triple thong (723).

826. τί δὴ μαθὼν. 'Who taught you to throw light on things without a wick?' i. e. to inform without right or reason. Cf. 917.—οὐ γὰρ κ.τ.λ. 'Why, am I not to throw light on the wicked works of enemies?' The logic is about on a par with 308.—For the formula κλάων γε σύ Müller cites Eccl. 786 and 1027, and for ἐτέρωσε τρέχειν, 'to run off in

the opposite direction,' or 'the other way,' Av. 991 and 1260. The joke here perhaps consists in the wish that informers may migrate from Athens to Sparta.—A few whacks with the thong send the informer scampering.

830. ἦς τιμῆς ἀπέδου. 'The price at which you sold the pigs.'

832. οὐκ ἐπιχώριον. 'That χαίρειν is not a resident in our unfortunate country,' 'is not in fashion with us at present.'

833. Müller and Bergk retain the common reading πολυπραγμοσύνης, as a genitive of exclamation (64); but this idiom seems to require the article, or at least some epithet. The MS. Rav. gives the nominative, 'May my meddling wish return to me;' and so Meineke and Dr Holden. The Schol. interprets the genitive 'may it (i. e. τὸ χαίρειν) turn to me (ἐμοί) for my meddling.' (ἐμοί Mein.) Cf. Lysist. 915, εἰς ἐμέ τράποιτο. Pac. 1063, ἐς κεφαλὴν σοί.

ΜΕΓ. ὦ χοιρίδια, πειρήσθε κᾶνις τῷ πατρὸς
 παιῖν ἐφ' ἀλί τὰν μάδδαν, αἶ κά τις διδῶ. 835

ΧΟΡ. εὐδαιμονεῖ γ' ἄνθρωπος. οὐκ ἤκουσας οἷ προ-
 βαίνει

τὸ πρᾶγμα τοῦ βουλευματος; καρπώσεται γὰρ
 ἀνὴρ

ἐν τὰγορᾷ καθήμενος·

κᾶν εἰσίῃ τις Κτησίας,

ἢ συκοφάντης ἄλλος, οἶ-

840

μώζων καθεδεῖται·

οὐδ' ἄλλος ἀνθρώπων ὑποψωνῶν σε πημανεῖ τι·

835. παῖν. Hesych. παῖν· τύπτει, πλήττει, κρούει, δέρει· ἢ ἐσθίει. Whether the word contains the root of πατέομαι, and whether the resemblance between *panio* and *rasco* (*pan—seo*), *pani*, is accidental, or results from the common idea of striking or colliding, like φλᾶν, σποδεῖν, Pac. 1306, it is perhaps rash to decide.—ἐφ' ἀλί, 'to eat your meal now with salt to it,' i. e. as there is neither salt nor meal at home (732, 760). Pac. 123, κολλύραν μεγάλην καὶ κόνδουλον ὄψον ἐπ' αὐτῇ. Equit. 707, ἐπὶ τῷ φάγοις ἡδιστ' ἄν; ἐπὶ βαλλαντίῳ; Müller compares the French term *café au lait*.—Usually ἄλες, not ἄλς, means 'salt.' Cf. 521.

836. With a mutual 'good bye' the buyer and seller leave the stage, and the Chorus, no longer divided in opinion, but unanimous in favour of peace, sing a short ode of four similar systems, each consisting of a distich of iambic tetrameters followed by three iambic dimeters and a choriambic with anacrusis, or, as Müller calls it, a logaoedic verse.

ibid. ἤκουσας, addressed to the Coryphaeus. Müller compares inf. 1015, 1042.—οἷ προβαίνει, 'how well it is succeeding,' 'to what a point of prosperity it is advancing.' Aesch. Ag. 1511 (Dind.) ὅποι δίκαν προβαίνων—παρέξει.—καρπώσεται, sc. αὐτό, 'he will reap the fruits of it now.'

840. οἰμώζων, viz. from being well beaten, like the other informer (825). Similarly κλάων μεγαμῆις, 822.

842. ὑποψωνῶν, 'by forestalling you in the market,' i. e. unfairly taking advantage, *paropsωνῶν, praestinans*. Compare ὑποθεῖν Eq. 1161.—The common reading *πημανεῖται* was corrected by L. Dindorf. Elmsley's reading *πημανεῖ τις* seems equally probable. Schol. βλάψει, λυπήσει, but an example is wanting of the medial sense. Mr Hailstone would retain the vulgate, comparing ἴσθι πημανούμενος in Ajax. 1155, and explaining 'will not pay the penalty of cheating you.' The allusion would again be to the blows of the thong; 'he will not be harmed through his own

οἶδ' ἐξομόρξεται Πρέπις τὴν εὐρυπρωκτίαν σοι,
οὐδ' ὥστιεὶ Κλεωνύμῳ

χλαῖναν δ' ἔχων φανὴν δίει· 845

κοῦ ξυντυχῶν σ' Ὑπέρβολος

δικῶν ἀναπλήσει·

* οἶδ' ἐντυχῶν ἐν τὰγορᾷ πρέσεισί σοι βαδίζων

Κρατῖνος † αἰὲ κεκαρμένος μοιχὸν μιᾷ μαχαίρα,

ὁ περιπόνηρος Ἀρτέμων, 850

ὁ ταχὺς ἄγαν τὴν μουσικὴν,

(ὄζων κακὸν τῶν μασχαλῶν

πατρὸς Τραγασαίου)

οὐδ' αὐθις αὐ σε σκώψεται Παύσων ὁ παμ-
πόνηρος,

rascality.' But cf. *Ajac.* 1314, ὡς εἶ με πημανεῖς τι.—Πρέπις, some frequenter of the market, henceforth to be excluded and not allowed to 'wipe off his nastiness' on others. *Eur. Bacch.* 344, μηδ' ἐξομόρξει μωρίαν τὴν σὴν ἐμοί, i. e. leave the stain or impression of it on me. Hence the allusion to the 'clean cloak' which he will not soil δαῖων τὴν ἀγορᾶν, 845. Cf. φανὴ σισύρα, *Ecc.* 347. The same notion attaches to ἀναπλήσει in 847. Cf. 382, and *Nub.* 1023. So also *Thesm.* 389, τί γὰρ οὗτος ἡμᾶς οὐκ ἐπισμῆ τῶν κακῶν.

844. ὥστιεὶ, 'you will not jostle with.' Cf. 25, 28.

849. The MSS. give αἰὲ κεκαρμένος. *Hesych.* αἰ. ἐπὶ τοῦ αἰέ, ἔως. Between αὐ (*Elmsl.*), εἶ (*Müller*) and ἀποκεκαρμένος (*Reisig*), it is not easy to choose.—μοιχὸν, "comice significat tonsuram qua utebatur Cratinus." *Müller*, who adds that the word is used παρὰ προσδοκίαν for κῆπον, for which he cites *He-*

sych. in νν. κῆπος and μιᾷ μαχαίρα ('a razor').—Cratinus is called περιπόνηρος by a parody on a lame engineer, Artemo, who had to ride in a carriage to inspect his works, and was thence called περιφόρητος. *Müller*, who refers, after others, to *Plutarch, Vit. Pericl. ch. 37*, adds that even this phrase was borrowed from the lazy habits of an older Artemo, a contemporary of Aristides, *Athen. p. 533 E.* Mr Green thinks the poet merely intended to call Cratinus πονηρὸς, as *Anacreon ap. Athen.* had called the older Artemo.

851. ταχὺς ἄγαν. "Negligentia et festinatio Cratini in componendis fabulis carpitur." *Müller.*

852. For the double genitive with ὄζειν see *Pac.* 529, τοῦ μὲν γὰρ ὄζει κρομμοξερεγμίας. *Vesp.* 1060, τῶν ἱματίων ἐξήσει δεξιότητος.—Τραγασαίου, see on 808. *Pac.* 814, Γοργόνες—μιαροὶ τραγομάσχαλοι.

854. Παύσων. See *Plut.* 602,

Λυσίστρατός τ' ἐν τὰγορᾷ, Χολαργέων ὄνειδος,
 ὁ περιαιουργὸς τοῖς κακοῖς, 856
 ῥιγῶν τε καὶ πεινῶν ἀεὶ
 πλεῖν ἢ τριάκονθ' ἡμέρας
 τοῦ μηνὸς ἐκάστου.

ΒΟΙ. ἴττω Ἡρακλῆς, ἕκαμόν γα τὰν τύλαν κακῶς. 860
 κατάθου τὴ τὰν γλίχων' ἀτρέμας, Ἴσμηνία.

Thesm. 949, in both which places he is ridiculed as *πένης*. According to the Schol. he was *ζωγράφος*, a painter of animals. *Lysistratus* is mentioned in *Vesp.* 789, where he is called ὁ σκωπτόλης, and as a 'scurra' or 'diner-out,' *ib.* 1302, 1308. Here he is called a discredit to his own *δημόται*, the *Χολαργεῖς*, of the *Acamantid* tribe.

856. *περαιουργός*, 'wrapped in the scarlet mantle of his own misdoings,' *κακοῖς βεβαμμένος*, Schol. Perhaps he was one of the 'shabby-genteel,' who affected a fine dress at dinner-parties. The general description of his poverty, 'starving more than thirty days every month,' may perhaps have some reference to his character as a parasite. Müller quotes the same phrase in *Eecl.* 808.

860. A countryman from *Boeotia* now enters the market, attended by a servant and other churls, and loaded with good things, which form a contrast to the utter destitution of the *Megarian*. The hostilities between *Athens* and *Thebes* since the invasion of *Plataea* had doubtless suspended all intercourse, and deprived the *Attic* market of its usual supplies from *Boeotia*. Cf. *Pac.* 1003. *Lysist.* 703.

ib. τὰν τύλαν. 'This hump

(back) of mine is badly tired.' Cf. 954, where *ὑποκύπτειν* has reference to the kneeling of a camel when the load is put on him. Not seeing this, and interpreting *τύλη* 'a porter's knot,' Mr Green, on 954, needlessly remarks that 'a man could hardly be said to stoop under his own shoulder.' The meaning merely is, 'bend down your hump.' The camel was known to the poet; cf. *Vesp.* 1035. *Av.* 278. *Herod.* vi. 25, αὐτῖκα *Καρίην ἔσχον οἱ Πέρσαι, τὰς μὲν ἐθελοντὴν τῶν πολίων ὑποκυψάσας, τὰς δὲ ἀνάγκη προσηγάγοντο.* Any kind of lump or hard patch of skin was called *τύλη*. *Hesych.* *τύλαι* αἱ ἐν ταῖς χερσὶ φλύκταιναι, ὡς περιεσθί τινα, καὶ τοῖς ὤμοις.—*τύλη* τῆς *καμήλου* ἀπὸ τῆς *ράχews* τὸ ἄκρον δέρμα. The word was also written *τύλος*. *Theocr.* xvi. 32, ὥσπερ τις *μακέλα τετυλωμένος ἐρῶσι χεῖρας.*

861. *Ἴσμηνία*. He seems to address a slave, though the name (compare *Ἴσμηνη*) should rather belong to a *Theban* citizen, as *Lysist.* 697, ἡ τε *Θηβαία φίλη παῖς εὐγενῆς Ἴσμηνία*. It is possible that here and *inf.* 954 (where he uses a *ὑποκόρισμα*, 'my little *Ismenias*'), the man addresses himself. — *κατάθου*, 'put down that penny-royal gently,' i.e. so as not to knock off the flowers, *inf.* 869. The

ἰμέσ δ', ἕσοι Θείβαθεν αὐληταὶ πάρα,
τοῖς ὀστίνους φυσῆτε (τὸν πρωκτὸν κυνός).

ΔΙΚ. παῦ' ἐς κόρακας. οἱ σφῆκες οὐκ ἀπὸ τῶν θύρῶν;
πόθεν προσέπτανθ' οἱ κακῶς ἀπολούμενοι 865
ἐπὶ τὴν θύραν μοι Χαιριδεῖς βομβάυλιοι;

ΒΟΙ. νῆ τὸν Ἰόλαον, ἐπιχαρίττω γ', ὦ ξένε.
Θείβαθι γὰρ φυσᾶντες ἐξόπισθέ μου
τάνθεια τᾶς γλάχωνος ἀπέκιξαν χαμαί.

Attics used the form βληχῶν or βληχῶ, as the Schol. tells us. Hence in Pac. 712 we have κυκεῶν βληχωρίας, a posset flavoured with peppermint.

862. ἰμέσ κ.τ.λ. The same persons, perhaps, are seen on the stage who before made the Ὀδομάντων στρατὸς (156) and the λόχοι of Lamachus (575).—πάρα, πάρεστε. The custom of coming to market in companies with a pipe or a guitar is still common in Romance countries.

863. τοῖς ὀστίνους, 'with those bone flutes of yours.' The Thebans, like the Acharnians (Theoc. vii. 71), were famed for their skill on the pipes. Müller quotes Maximus Tyrius, Diss. xxiii. 2. 440, Θηβαῖοι σύλητικὴν ἐπιτηδεύουσι, καὶ ἔστιν ἡ δὲ αὐλῶν μούσα ἐπιχώριος τοῖς Βοιωτοῖς. Schol. ἐσπούδαζον δὲ οἱ Θηβαῖοι περὶ τὸν αὐλόν. Pipes made of hollow bones are often mentioned, and are still used by savage tribes. Propert. iv. 3. 20, 'et struxit querulas rauca per ossa tubas.'—φυσῆτε, a word applied to pipers, as Pac. 953, σάφ' οἶδ' ὅτι φυσῶντι καὶ πονομένῳ προσῴεστε δῆπου.—κυνός πρωκτός was a proverb, illustrated by Müller, from Eccl. 255, ἐς κυνός πυγῆν ὄραν. ('Go

and be blowed yourselves' would save the vulgarism.)

864. Again, as it would seem, Dicaeopolis makes use of his thing over the backs of the pipers, whom he calls βομβάυλιοι, 'drones,' by a pun on βομβύλιος, 'a bumble bee.'—Χαιριδεῖς, as from Χαιριδεύς (like Λυκιδεύς, κυνιδεύς), 'cubs of Chaeiris,' the bad flute-player, sup. 16.

867. Between ἐπιχαρίττω γ' (MS. Rav., Bergk), i. e. ἐπεχαρίσω, 'you are very kind,' and ἐπιχαρίττω, for ἐπιχαρίτως, sc. ἀπολούνται, the choice is difficult. Xen. Apol. Soer. § 4, πολλάκις ἀδικούντας ἢ ἐκ τοῦ λόγου οἰκτίσαντες ἢ ἐπιχαρίτως εἰπόντας ἀπέλυσαν. Meineke reads ἐπεχαρίξα μὲν ξένε. Schol. ἀντὶ τοῦ κεχαριτωμένως καὶ κεχαρισμένως.—Iolaus, a Theban hero, as Diocles was a Megarian, sup. 775.

868. Θείβαθε Elmsley, and so Dr Holden. Müller thinks that Aristophanes did not really understand the *patois* of Boeotia, and that he may have used forms not strictly correct.

869. ἀπέκιξαν. Hesych. writes ἀπέκειξαν, which he explains ἀποπεσεῖν φυσῶντες ἐποίησαν. Said to be from a verb κίκω, though some refer it to an ob-

ἀλλ' εἴ τι βούλει, πρίασο, τῶν ἐγὼ φέρω, 870
τῶν ὀρταλίχων, ἢ τῶν τετραπτερυλλίδων.

ΔΙΚ. ὦ χαῖρε, κολλικοφάγε Βοιωτίδιον.

τί φέρεις; ΒΟΙ. ὅσ' ἐστὶν ἀγαθὰ Βοιωτοῖς ἀπλῶς,
ὀρίγανον, γλαχώ, ψιαθούς, θρυαλλίδας,
νάσσας, κολοιούς, ἀτταγᾶς, φαλαρίδας, 875
τροχίλους, κολύμβους. ΔΙΚ. ὥσπερ εἰ χειμῶν ἄρα
ὀρνιθίας εἰς τὴν ἀγορὰν ἐλήλυθας.

ΒΟΙ. καὶ μὲν φέρω χᾶνας, λαγώς, ἀλώπεκας,
σκάλοπας, ἐχίνως, αἰελοῦρως, πικτίδας,
ἰκτίδας † ἐνύδρους, ἐγχελεῖς Κωπαῖδας. 880

solete active of κείμαι.—τᾶνθεια, 'the bloom.' In labiate plants the fragrance is strongest in the flower. Hence γλάχων' ἀνθεῦσαν Theocr. v. 56.

870. πρίασο. Sup. 34 πρίω. Even the Attics used ἐπίστασο, τίθεσο (Pac. 1039) as well as the contracted forms.

871. ὀρταλίχων, 'chickens,' Aesch. Ag. 54, πόνον ὀρταλίχων ὄλεσαντες. The 'four-winged locusts' seem alluded to inf. 1082. Müller assents to Elmsley's opinion, that the four-legged game is really meant, as if he had said τῶν τετραπόδων. The antithesis, perhaps, would be more marked, if between birds and beasts.

872. κολλικοφάγε. Like κολλύρα, Pac. 123, the κόλλιξ was some kind of coarse cake or bun, perhaps of barley or spelt, or like the Scotch bannock.—Βοιωτίδιον, like δακτυλίδιον (ἴ), οἰκίδιον, Ἐρμῖδιον (Pac. 924).

874. ψιαθούς, 'mats.' It is a favourite custom of the poet to combine a number of things of the most heterogeneous de-

scription. Cf. Vesp. 676. Eccl. 606.

875. ἀτταγᾶς, 'woodcocks,' 'attagen Ionicus,' Hor. Epod. ii. 54. Av. 297.—φαληρῆς is probably a bald coot, the root φαλ meaning a white patch, as in φαλακρός.—τροχίλους, mentioned also in Pac. 1004 as a Boeotian bird, and in Av. 79, but we cannot identify the species.

876. Walsh, in his translation, neatly renders χειμῶν ὀρνιθίας 'fowl-weather.' The names of winds take this termination, as Καϊκίας, γυνίας Aesch. Cho. 1067, συκοφαντίας Equit. 437.

879. σκάλοπας, 'moles.' The creatures next mentioned, be they otters, badgers, or weasels, are jocosely enumerated, though mere 'vermin,' in order to close the list with that most famous of delicacies, the Copaic eel. See Pac. 1004. Lys. 25. 702, παῖδα χρηστήν κάγαπητήν ἐκ Βοιωτῶν ἐγχελυν.—ἰκτίδας, possibly 'rabbits.' In Plaut. Capt. 184, 'nunc ictim tenes,' this creature is mentioned as infe-

ΔΙΚ. ὦ τερπνότατον σὺ τέμαχος ἀνθρώποις φέρων,
δός μοι προσειπεῖν, εἰ φέρεις τὰς ἐγχείλεις.

ΒΟΙ. πρέσβειρα πενήκοντα Κωπάδων κορᾶν,
ἔκβαθι τῷδε κήπιχάριτται τῷ ξένῳ.

ΔΙΚ. ὦ φιλτάτη σὺ καὶ πάλαι ποθουμένη, 885
ἦλθες ποθεινὴ μὲν τρυγωδικοῖς χοροῖς,
φίλη δὲ Μορύχῳ. δμῶες, ἐξενέγκατε
τὴν ἐσχάραν μοι δεῦρο καὶ τὴν ῥιπίδα.
σκέψασθε, παῖδες, τὴν ἀρίστην ἐγγελλυ,
ἤκουσαν ἔκτῳ μόλις ἔτει ποθουμένην 890
προσείπατ' αὐτὴν, ὦ τέκν'· ἀνθρακας δ' ἐγὼ
ὕμῖν παρέξω τῆσδε τῆς ξένης χάριν·
ἀλλ' εἴσφερ' αὐτὴν· μηδὲ γὰρ θανῶν ποτε

rior to a hare. In Il. x. 335, *κτιδέη κυνέη* is interpreted a cap of weasel's or marten's skin.—Whether *ἐνύδρους* (R.) is an epithet, describing an otter or beaver, or a noun, and whether *ἐνύδρεις* or *ἐνύδριαι* is the true reading, must remain doubtful.

882. *προσειπεῖν*, viz. in the short address 885—7. Pac. 557, *ἄσμενός σ' ἰδῶν προσειπεῖν βούλομαι τὰς ἀμπέλους*. The Boeotian, in a parody from a verse of Aeschylus in the *Ὀπλων κρίσις*, *δέσποινα πενήκοντα Νηρήδων κορᾶν*, tells the biggest eel to come out of the basket, and perhaps it is seen wriggling on the stage.

884. *κήπιχάριτται*, for *ἐπιχάρισαι*, 'obligo.' So the MS. Rav., and it seems as good as *ἐπιχαρίττα*, said to be for *ἐπιχαρίζου* (Etym. M. 367. 19), or *ἐπιχάριττε*, which Bergk adopts.—For *τῷδε* others read *τῶδε* (i. e. *τοῦδε*, 'come out of this,') *τεῖδε*, 'here,' and *τᾶδε*.

886. *χοροῖς*, i. e. to the com-

pany at the *ἐπιπνικία*, or dinner given to celebrate a dramatic victory. Cf. 1155.—*Μορύχῳ*, a well-known glutton, Vesp. 506. Pac. 1008. Müller thinks the mention of comic choruses is inappropriate in the mouth of the farmer: but he was a theatrical critic, sup. 9.

888. *ῥιπίδα*, cf 669.

890. *μόλις*, 'at last.' See on 266, and cf. 952.

891. *ἀνθρακας*. 'I will provide you with charcoal as a compliment to our lady-visitor,' viz. the eel. See sup. 34.

893. Mr Green reads *ἔκφερ' αὐτὴν*, with MS. Rav. For why, he asks, should the eel be taken in when the brazier was to be brought out? It is easy to answer, To prepare it for frying. There seems too an allusion to the introducing a stranger to the house, *εἴσω κομίζου καὶ σὺν, Κασάνδραν λέγω*, Aesch. Ag. 950. Besides, this would better account for the seller being anxious about the price, *τιμὰ τᾶσδε*, if it

σοῦ χωρὶς εἶην ἐντετευτλανωμένης.

ΒΟΙ. ἐμοὶ δὲ τιμὰ τᾶσδε πᾶ γενήσεται; 895

ΔΙΚ. ἀγορᾶς τέλος ταίτην γέ που δώσεις ἐμοί·
ἀλλ' εἴ τι πωλείς τᾶνδε τᾶν ἄλλων, λέγε.

ΒΟΙ. ἰώγα ταῦτα πάντα. ΔΙΚ. φέρε, πόσου λέγεις;
ἢ φορτί' ἕτερ' εἰθένδ' ἐκεῖσ' ἄξεις ἰών;

ΒΟΙ. ὅ τι γ' ἔστ' Ἀθάταις, ἐν Βοιωτοῖσιν δὲ μή. 900

ΔΙΚ. ἀφύας ἄρ' ἄξεις πριάμενος Φαληρικὰς
ἢ κέραμον. ΒΟΙ. ἀφίας ἢ κέραμον; ἀλλ' ἐντ' ἐκεῖ·
ἀλλ' ὅ τι παρ' ἀμῖν μή' στι, τᾶδε δ' αὖ πολὺ.

ΔΙΚ. ἐργᾶσα τοίνυν συκοφάντην ἔξαγε

disappeared from his sight. But Müller also inclines to the Ravenna reading.—μηδὲ γὰρ, a parody on the celebrated parting of Admetus from his wife, Alcest. 374. If the form of the participle is correct (and the critics propose several changes), it suggests a form of the noun τεύτλανον, like λάχανον, φρύζανον, ὀρίγανον, or τεύτλανος like ῥάφανος. We have τεύτλον, 'beet-root,' as the proper 'fixings' for an eel, Pac. 1014.

896. ἀγορᾶς τέλος, 'a market-toll.' The Schol. B. on Iliad XXI. 203 makes a singular remark; ἐν τῷ ἀγορανομικῷ νόμῳ Ἀθηναίων διέσταλται ἰχθύων καὶ ἐγχελέων τέλη. As a reason, he gives the common opinion that eels are produced (συνίστανται) out of mud.

899. The Schol. recognizes ἰὼ for ἰών, ἀντὶ τοῦ ἐγώ. (Compare the Italian *io*.) Meineke and Dr Holden read ἰών, against all MSS. There seems no objection to the participle, 'will you take thither when you go?'

900. Ἀθάταις, the dative of

place, as sup. 697, Μαραθῶνι μὲν ὄτ' ἦμεν. Editors try their hands at some improvement, ἐν Ἀθάταις, Ἀθάτασ', ὅτι γ' ἐν Ἀθάταις, one MS. (perhaps rightly) giving ἐντ' for ἔστ', the Rav. ὅτι γ' ἔστ' ἐν.

901. The 'whitebait' from Phalerum were held in estimation. Cf. Av. 76.—κέραμον, generically, 'crockery.' 'Both of these commodities,' says the Boeotian, 'may be procured at Thebes; but we have no informers.' Sup. 523 the institution was satirically called ἐπιχώριον.

904. ἔξαγε, 'export.'—ἐνδησάμενος, 'having had him packed up,' like crockery in straw, or 'having him fastened on your back.' Inf. 927 is in favour of the former sense. In 929 ἐνδησον τῷ ξένῳ is again ambiguous, 'pack up for' or 'tie upon' the stranger. Meineke here omits the verse, without the slightest reason but 'suspicion.'—νῆ τῷ σιῶ, 'by Amphion and Zethus, I might indeed get a good profit by taking him, like a monkey

ὡσπερ κέραμον ἐνδησάμενος. ΒΟΙ. νὴ τῷ σιώ,
 λάβοιμι μέντ' ἀν κέρδος ἀγαγὼν καὶ πολὺ, 906
 ἄπερ πίθακον ἀλιτρίας πολλᾶς πλέων.

ΔΙΚ. καὶ μὴν ὀδὶ Νίκαρχος ἔρχεται φανῶν.

ΒΟΙ. μικκός γὰ μᾶκος οὔτος. ΔΙΚ. ἀλλ' ἅπαν κακόν.

ΝΙΚ. ταυτὶ τίνας τὰ φορτί' ἐστί; ΒΟΙ. τῶδ' ἐμὰ 910
 Θείβαθεν, ἴττω Δεὺς. ΝΙΚ. ἐγὼ τοίνυν ὀδὶ
 φαίνω πολέμια ταῦτα. ΒΟΙ. τί δαὶ κακὸν παθῶν
ὄρναπετίοισι πόλεμον ἦρα καὶ μάχαν;

ΝΙΚ. καὶ σέ γε φανῶ πρὸς τοῖσδε. ΒΟΙ. τί ἀδικειμένος;

ΝΙΚ. ἐγὼ φράσω σοι τῶν περιεστώτων χάριν. 915
 ἐκ τῶν πολεμίων εἰσάγεις θρυαλλίδας.

ΔΙΚ. ἔπειτα φαίνεις δῆτα διὰ θρυαλλίδος;

full of mischievous tricks,' i. e. he'll sell well for a tricky monkey. Cf. 957. For the custom of keeping tame apes, see Donaldson on Pind. Pyth. ii. 72.

908. φανῶν. See 819. We have φαίνειν τινα inf. 914, 938. Equit. 300.

909. ἅπαν κακόν. 'All there is of him is—bad.' Said παρὰ προσδοκίαν for ἀγαθόν, as in Equit. 184, ξυνειδέναί τί μοι δοκεῖς σαυτῷ—καλόν, and κακῶς for καλῶς Av. 134.

910. τῶδ' ἐμὰ, as τὸν σὸν τοῦ πρέσβεως sup. 93.

911. Δεὺς for Ζεὺς is from the Scholia.

912. τί δαὶ κακόν MSS. Elmsley omitted κακόν as a gloss, and read ταυταγί. Bergk retains the vulgate, though unrhythmic; Meineke, after Bentley, has τί δὲ κακὸν παθῶν, and so Müller and Holden. Perhaps καὶ τί κακόν κ.τ.λ.

913. The MS. Rav. has ἦρω, which may perhaps be retained,

though ἦρα has good authority (Par. A.). The usual phrase is πόλεμον ἀρεσθαι, as Aesch. Suppl. 439.—ὄρναπετίοισι, Schol. ἀντὶ τοῦ ὀρνίσις. ὡς ἐπὶ ἐθνῶν δὲ λέγει.

914. ἀδικειμένος (ἀδικεῖμενος Elmsl.), for ἠδικημένος.

915. χάριν. He condescends to make an explanation for the benefit of the company. (A knot of people, we are to suppose, had gathered round the informer.) This wick (he says, cf. 874) in the first place is contraband, in the next, it might set fire to the dock. The profound suggestion, especially with the explanation that follows, of course raises a laugh against informers' logic.—The MSS. have ἐκ τῶν πολεμίων γ', but the Aldine omits γε, which is here certainly out of place.

917. ἔπειτα κ.τ.λ. And do you then make a wick throw a light, you wick-ed wretch?' (Properly, 'do you inform against me by means of a wick?') Cf. 826.

ΝΙΚ. αὕτη γὰρ ἐμπρήσειεν ἂν τὸ νεώριον. *1.104*

ΔΙΚ. νεώριον θρυαλλίς; ΝΙΚ. οἶμαι. ΔΙΚ. τίμη τρόπῳ;

ΝΙΚ. ἐνθεῖς ἂν ἐς τίφην ἀνὴρ Βοιωτίος 920

ἄψας ἂν εἰσπέμφειεν ἐς τὸ νεώριον

δι' ὑδρορροῶς, βορέαν ἐπιτηρήσας μέγαν.

κεῖπερ λάβοιτο τῶν νεῶν τὸ πῦρ ἄπαξ,

σελαγοῖντ' ἂν εὐθύς. ΔΙΚ. ὦ κάκιστ' ἀπο-

λούμενε,

σελαγοῖντ' ἂν ὑ-ὸ τίφης τε καὶ θρυαλλίδος; 925

ΝΙΚ. μαρτύρομαι. ΔΙΚ. ξυλλάμβαν' αὐτοῦ τὸ στόμα.

ὅς μοι φορυτίν, ἴν' αὐτὸν ἐνδήσας φέρῃ,

ὥσπερ κέραμον, ἵνα μὴ καταγῆ φερόμενος.

Elmsley reads καὶ θρυαλλίδα, 'do you throw a light even on a wick?'

920. *τίφην*. Much has been written on the question whether this word means (1) a little boat, a synonym of *σὺλφη*, according to the Schol. on Pac. 133; (2) a straw of the rice-plant, Pliny, N. H. 18. 20. 4; (3) some kind of water-beetle, *ζῶον καθαρωδες*, Schol. The authorities, which about equally balance, are given in Müller's note. The 'reed-mace,' *typha* in English botany, *τύφη* in Theophrastus, may be the same word in the second sense; and if different, ἐς *τύφην* would be a slight change. Hamaker's conjecture ἐς *σκάφην* is rather ingenious. But the absurdity and impossibility is the same, whichever sense we may adopt. 'The wick,' he says, 'might be lighted and sent into the arsenal through a gutter.' How to keep a wick alight in a gutter, "our informer saith not."—*ἐπιτηρήσας*, 'having watched (waited) for.' Cf. 197.

925. The middle *σελαγεῖσθαι* (like *ταλαιπωρεῖσθαι*, *ἀπορεῖσθαι*) occurs also Nub. 285.—For *εὐθύς*, the correction of Pierson, Dr Holden adopts from Fritzsche αὶ *νῆς* from one MS., most having αὶ *νηῦς*.

926. *μαρτύρομαι*. He has had a smart thwack with the thong (724).—*ἐνδήσας*, cf. 904.

927. Most copies give *φέρω*. Dr Holden reads *ἐνδήσας φέρειν* with Elmsley. *φέρῃ* is given as a var. lect. in Par. B. Mr Green thinks the first person might mean 'that I may tie him up and give him (to the Boeotian);' but *φέρειν* must refer to carrying the bundle to Thebes. Cf. 932. The reading *φέρω* probably came from *δός μοι* preceding.—*φορυτίν*, 'matting.' Cf. 72.

928. The MSS. give *φερούμενος*, which arose from mistaking the *ā* in *καταγύναι* for the *α* in *κατάγειν*. Most critics omit the *verē*; but it seems more reasonable to retain it with *φερόμενος*, the reading of Elmsley, which is also much

- ΧΟΡ. ἔνδησον, ᾧ βέλτιστε, τῷ στρ.
 ξένῳ καλῶς τὴν ἐμπολὴν 930
 οὕτως ὅπως
 ἂν μὴ φέρων κατὰξῃ.
- ΔΙΚ. ἐμοὶ μελήσει ταῦτ', ἐπεὶ
 τοι καὶ ψοφεῖ λάλον τι καὶ
 πυρορραγές
 κἄλλως θεοῖσιν ἐχθρόν.
- ΧΟΡ. τί χρήσεται ποτ' αὐτῷ; 935
- ΔΙΚ. πάγχρηστον ἄγγος ἔσται,
 κρατὴρ κακῶν, τριπτὴρ δικῶν,
 φαίνειν ὑπευθύνους λυχνοῦ- ειδωλὸν
 χος, καὶ κύλιξ
 τὰ πράγματ' ἐγκυκᾶσθαι.
- ΧΟΡ. πῶς δ' ἂν πεποιθοίη τις ἀγ- ἀντ. 940
 γείῳ τοιούτῳ χρώμενος
 κατ' οἰκίαν

better suited to the sense, *dum portatur, φορεῖσθαι* being applied to one borne along in a course, as Pac. 144. See inf. 944.

929. See 904.

933. For ἐπεὶ τοι and ἐπεὶ τοι καὶ cf. Pac. 628. Ran. 509. Eur. Med. 677, μάλιστα, ἐπεὶ τοι καὶ σοφῆς δέεται φρενός.—λάλον, the proper word was σαθρόν, 'he sounds porous and fire-cracked,' i.e. like cracked pots he will require extra care. Being a little man (909) Nicarchus is bundled up in straw and hung head-downwards (945) on the back of the sturdy porter, while sundry pokes and pinches are given to make him cry out. Persius, III. 21, 'sonat vitium percussa, maligne Respondet viridi non cocta fidelia limo.'

936. πάγχρηστον, 'fit for any use.' The uses suggested are all ingeniously borrowed from crockery, and this seems to show that candelabra, λαμπτήρες or λυχνοῦχοι, were sometimes of terra-cotta.

940. πεποιθοίη. This may be either the present of a reduplicated form *πεποίθω*, like *πεφύκω*, *δεδοίκω*, *ἔστήκω* (though such forms were more common in the Alexandrine poets), or the optative of the perfect, like *παραδεδώκειεν* Thuc. VII. 83, *ἔσβεβλήκειεν* *ib.* II. 48, *ἐκπεφενγούην* Oed. R. 840, and a few other such forms. Cf. Ran. 813. Equit. 1149. Av. 1350, 1457. τῇ πεποιθήσει occurs in II. Epist. ad Corinth. x. 2. Hesych. *πεποιθήσεις*: θαρρήσεις.

τοσόινδ' αἰὲ ψοφοῦντι;

ΔΙΚ. ἰσχυρόν ἐστιν, ὦγάθ', ὥστ'
οὐκ ἂν καταγείη ποτ', εἴ-
περ ἐκ ποδῶν
κάτω κára κρέμαιτο.

945

ΧΟΡ. ἦδη καλῶς ἔχει σοι.

ΒΟΙ. μέλλω γέ τοι θερίδδειν.

943. ψοφοῦντι. A joke between the cracked sound of the pot and the noisy chatter of the informer. (Schol.)

944. Note the purely hypothetical use, which is rare, of εἴπερ here and sup. 923.—κάτω κára, like an empty wine-jar carried with its mouth downwards. Pac. 153, κάτω κára ῥίψας με βουκολήσεται.—For καταγείη A. Müller reads κατάξειας, which Dr Holden approves, believing with Cobet that the *α* is short in the oblique moods though long in the indicative, e.g. inf. 1180. Vesp. 1428. But a false analogy is drawn from εἶλω and ἀλῶναι, the root of ἀλίσκομαι being short, that of ἀγνύναι long, as in ἀγή, 'a fracture' or 'fragment,' Aesch. Pers. 125. Eur. Suppl. 693. Pind. Pyth. 82, where it means καμπήν. Hence the aorist infinitive is ἀξαι, like πράξαι. The long *α* in ἐάλων is due to a peculiarity of the augment, like ἐάρων from ὄραω.

947. μέλλω γέ τοι. 'Yes, I think I shall get a harvest out of him!' i.e. a good profit, cf. 906, 957. (Possibly he may mean, 'they'll take me for a reaper,' i.e. carrying straw in a bundle.)

948. A. Müller and Dr Holden adopt Meineke's alteration *εὖν*

θέριζε καὶ πρόσβαλλ', the MSS. giving *συνθέριζε*. (Meineke now reads βέλτιστε σὺ θέριζε καὶ τοῦτον λαβών.) It is clear that either this imperative or *τοῦτον λαβών* is interpolated; in favour of retaining the latter is the metre of 938. But the sense appears to turn on *συκοφάντην* being used unexpectedly for *σωρόν* (not, as Müller says, for *πρὸς πάντα δεινόν*). To 'shoot rubbish on any heap' was a phrase for getting rid of a worthless thing. Here it is wittily assumed that some sycophants had been "shot" already; and so the Chorus says, 'take this man *too* and add him to any—sycophant-heap.' Mr Green (and probably others) take the syntax to be *πρὸς βάλλε συκοφάντην πρὸς πάντα*, 'take and apply your sycophant to what you will.' Mr Hailstone rightly construes *πρὸς πάντα συκοφάντην*, but wrongly (I think) explains 'take this man and apply him as your engine against my informer you like.' The Schol. rightly explains it, *πρὸς πάντα δὲ συκοφάντην ἀντὶ τοῦ εἰπεῖν σωρόν*.—*πρόβαλλ'*, the reading of Aldus, adopted by Bergk, has rather a different sense, like that of tossing food to a dog. Cf. Nub. 489—91. Soph. Aj. 830.

ΧΟΡ. ἀλλ', ὦ ξένων βέλτιστε, †συν-
 θέριζε καὶ τοῦτον λαβὼν πρόσβαλλ' ὕποι
 βούλει φέρων 950
 πρὸς πάντα συκοφάντην.

ΔΙΚ. μόλις γ' ἐνέδησα τὸν κακῶς ἀπολούμενον.
 αἴρου λαβὼν τὸν κέραμον, ὦ Βοιάτιε.

ΒΟΙ. ὑπόκνυπτε τὰν τύλαν ἰών, Ἰσμήνιχε.

ΔΙΚ. χῶπως κατοίσεις αὐτὸν εὐλαβούμενος. 955
 πάντως μὲν οἴσεις οὐδὲν ὑγίης, ἀλλ' ὅμως
 καὶν τοῦτο κερδάνης ἄγων τὸ φορτίον,
 εὐδαιμονήσεις συκοφαντῶν γ' οὔνεκα.

ΘΕΡ. ΛΑΜ. Δικαιόπολι. ΔΙΚ. τί ἔστι; τί με βω-
στρεῖς; ΘΕΡ. ὅ τι;
 ἐκέλευε Λάμαχος σε ταυτησὶ δραχμῆς 960
 εἰς τοὺς Χόας αὐτῷ μεταδοῦναι τῶν κιχλῶν,
 τριῶν δραχμῶν δ' ἐκέλευε Κωπᾶδ' ἔγγελναι.

952. μόλις. See 890.

954. ὑπόκνυπτε κ.τ.λ. See on 860—1. Ismenias is here addressed in a diminutive, as Ἀμύντας, in Theocr. vii. 2, is Ἀμύντιχος in ver. 132.

955. κατοίσεις, 'mind you carry him down into the country carefully.' Compare καταπλεῖν, κατάγασθαι, of ships coming to land.

956. πάντως, 'anyhow,' or 'it is true that you will be taking goods of little worth, but still be careful,' ἀλλ' ὅμως εὐλαβοῦ (not οἴσεις, as Müller gives it).

958. εὐδαιμονήσεις. 'You'll be a lucky fellow as far as informers are concerned,' i.e. we have plenty more of them for you at Athens. Müller misses the point in translating *quiete vivas*.

959. βωστρεῖς. Cf. Pac. 1147. Hom. Od. xii. 124, βωστρεῖν τε Κραταῖν.

960. ἐκέλευε Elmsley. The

MSS. here give ἐκέλευσε, but the imperfect is generally used in narrating a command, as in ὀνομάζειν and ὀνομάζεσθαι. Cf. 1051, 1073. A servant of Lamachus comes up and demands for his master a share in the good things. He offers to pay; but the demand is more than Dicaeopolis will submit to. From this scene, as Müller remarks, to the end of the play the contrast is drawn between the blessings of peace and the horrors and discomforts of the war.—δραχμῆς, 'for this drachma,' or 'at the price of.' Cf. 812, 830.—τριῶν δραχμῶν, not, perhaps, the real price of an eel, but specified to show how much that delicacy was prized.

961. ἐς τοὺς Χόας. For keeping the 'Feast of the Flasks,' an old vintage-custom on the second day of the Anthesteria.

ΔΙΚ. ὁ ποῖος οἶτος Λάμαχος τὴν ἔγχελυν;

ΘΕΡ. ὁ δεινός, ὁ ταλαύριμος, ὃς τὴν Γοργόνα
πάλλει, κραδαίνων τρεῖς κατασκίους λοφους.

ΔΙΚ. οἶκ ἂν μὰ Δί', εἰ δοίη γέ μοι τὴν ἀσπίδα· 966
ἀλλ' ἐπὶ ταρίχει τοὺς λόφους κραδαινέτω·

ἦν δ' ἀπολιγαίνῃ, τοὺς ἀγορανόμους καλῶ.
ἐγὼ δ' ἐμαυτῶ τῷδε λαβὼν τὸ φορτίον

εἴσειμ' ὑπαὶ πτερίγων κίχλῶν καὶ κοψίχων. 970
ΧΟΡ. εἶδες ᾧ εἶδες ᾧ πᾶσα πόλι τὸν φρόνιμον ἄνδρα.

τὸν ὑπέρσοφον,

οἷ ἔχει σπεισάμενος ἐμπορικὰ χρήματα διεμ-
πολᾶν,

964. In Il. v. 289 Ares is called ταλαύριμος πολεμιστής, whence the epithet is applied to him also in Pac. 241.—κραδαίνειν is also Homeric. Cf. Aesch. Theb. 384, τρεῖς κατασκίους λόφους σείει, κράνους χαιτώμα. Pac. 1173, τρεῖς λόφους ἔχοντα.

966. τὴν ἀσπίδα is said παρ' ὑπόνοιαν for τὴν ψυχίν.—ἐπὶ ταρίχει, 'no! let him shake those crests of his over salt fish,' i.e. the σιτί' ἡμερῶν τριῶν. See Pac. 563. inf. 1101. The old reading was ἐπὶ ταρίχη, corrected by Dobree and Reiske. The Schol. probably had the dative, for ταρίχη ἐσθίων ὀπλιζέσθω points to the idiom παίειν ἐφ' ἄλλ, sup. 835. Dr Holden also thinks κραδαινέτω is put παρὰ προσδοκίαν for φαγέτω.

968. ἀπολιγαίνῃ, Schol. ἐὰν δέ θορυβῆ ἢ ὀξέως βοᾷ. The meaning is not clear. Müller thinks the imperious loud voice of Lamachus is meant, sup. 572, but perhaps ἀποιμώζῃ is rather the sense, 'if he doesn't

hold his tongue, he shall have a taste of my good strap' (723).

970. ὑπαὶ, 'coopertus alis,' Müller. The Schol. says the words are quoted from some ditty. The meaning more probably is, 'to the rustling sound of the wings.' Soph. El. 711, χαλεκῆς ὑπαὶ σάλπιγγος ἦσαν. Inf. 1001.—κοψίχων, said to be the same as κοσσύφων, some unknown bird which we may call for convenience 'black-bird.' κίχλαι and κόψιχοι are combined in Av. 1080, 1.

971. A system of paeonics interspersed with cretics now follows, composed of strophe and antistrophe, the last verse of each being trochaic tetrameter. In this the Chorus praises the foresight of Diaecopolis, and denounces the war with the Spartans, which they had before advocated (291 seq.).

ib. πᾶσα πόλι, i.e. πάντες πολῖται, the spectators.—οἷα κ.τ.λ., 'what market-wares he has got to dispose of by his truce.' Cf. 199.

ὦν τὰ μὲν ἐν οἰκίᾳ χρήσιμα, τὰ δ' αὖ πρέπει
χλιαρὰ κατεσθίειν. 975
 αὐτόματα πάντ' ἀγαθὰ τῷδ' γε πορίζεται.
 οὐδέ ποτ' ἐγὼ Πόλεμον οἴκαδ' ὑποδέξομαι,
 οὐδὲ παρ' ἐμοί ποτε τὸν Ἀρμόδιον ἄσεται 980
 ξυγκατακλινείς, ὅτι παροίνιος ἀνὴρ ἔφυ, *κί*
 ὅστις ἐπὶ πάντ' ἀγίθ' ἔχοντας ἐπικωμάσας,
 εἰργάσατο πάντα κακὰ κινέτρεπε κἀξέχει,
 κἀμάχετο, καὶ προσέτι πολλὰ προκαλουμένου,
 πῖνε, κατάκεισο, λαβὲ τήνδε φιλοτησίαν, 985
 τὰς χάρακας ἦπτε πολὺ μᾶλλον ἔτι τῷ πυρί,
 ἐξέχει θ' ἡμῶν βία τὸν οἶνον ἐκ τῶν ἀμπέλων.

974. ἐν οἰκίᾳ, viz. the mats and the wicks, sup. 874.—χλιαρὰ, 'warmed up,' 'served hot.' The *i* is long, as in χλιεῖν and φλιά, and χλιανεῖς in Lysist. 386. In Eccl. 64, ἐχλαινόμην ἐστῶσα, Bergk reads ἐχραινόμην, from Bekker's Anecl. i. 72. 28. But χλιαρὸν occurs in Homer.

976. τῷδ' ἐγε, i.e. if not to the war-party.

979. Πόλεμον, personified, as in Pac. 236.—τὸν Ἀρμόδιον, the drinking-song or σκολιὸν (preserved by Athenaeus) in memory of the tyrannicides. Vesp. 1225, ἄδω δὲ πρῶτος Ἀρμονίου, δέξει δὲ σύ.—παρ' ἐμοί, 'at my house,' not 'next to me at table.'

981. παροίνιος, not 'tipsy,' but 'insolent in his cups.' Cf. Soph. Oed. R. 780, καλεῖ παρ' οἴνω. The common form is πάριος. Elmsley, followed by Meineke and Dr Holden, read παροινικός. In Vesp. 1300 we have παροινικώτατος. So ἰσχυρός and ἰσχυρικώτερος in Plat. Theaet. p. 169 B.

982. ὅστις. See 645.—ἐπι-

κωμάσας, a metaphor from a party of κωμασταὶ suddenly entering a private house, like Alcibiades and his friends in Plat. Symp. p. 212 D. So ἐξεκώμασε, 'went off with a gallant,' Eur. Andr. 603.

983. ἀνέτρεπε. The wine-jars were overturned or smashed in the hostile εἰσβολαί, and the wine lost. See Pac. 613.

984, προκαλουμένου, 'though I made him many an offer of peace.' The incident, if historic, is important, as showing that the Athenians had already made the Spartans many overtures for peace in the early part of the war. See also Equit. 794, Ἀρχεπτολέμου δὲ φέροντος τὴν εἰρήνην ἐξεσκέδασας, τὰς πρεσβείας τ' ἀπελαύνεις, where the plural πρεσβείας is equally significant, but the verb is in the present tense.

985. φιλοτησίαν, sc. κύλικα, 'this loving-cup.'—τὰς χάρακας, Pac. 612, ὡς δ' ἀπαξ τὸ πρῶτον ἄκουσ' ἐψόφησεν ἀμπελος.

987. ἀμπέλων, παρ' ὑπ. for τῶν ἀμφορέων.

* * * ταί τ' ἐπὶ τὸ δεῖπνον ἅμα καὶ μεγάλη
δὴ φρουεῖ, 988

τοῦ βίου δ' ἐξέβαλε δειγμα τάδε τὰ πτερά πρὸ
τῶν θυρῶν.

ὦ Κύπριδι τῇ καλῇ καὶ Χάρισι ταῖς φίλαις
ξύντροφε Διαλλαγή,

ὡς καλὸν ἔχουσα τὸ πρόσωπον ἄρ' ἐλάν-
θaves. 990

πῶς ἂν ἐμὲ καὶ σέ τις Ἔρωσ ξυγαγάγοι λαβὼν,
ὡσπερ ὁ γεγραμμένος, ἔχων στέφανον ἀνθέμων;

ἢ πάνυ γερόντιον ἴσως νενόμικάς με σύ;

ἀλλὰ σε λαβὼν τρία δοκῶ γ' ἂν ἔτι προσβαλεῖν.

988. Something (apparently a paeon) is lost at the beginning of the verse, which it is not easy to restore. The sense suggests *νῦν δ' ὁ θεός* (or *ὁδὲ*) *κάθητ' ἐπὶ τὸ δεῖπνον*. But the elision in *κάθηται* can hardly be defended (see *Vesp.* 407. *Nub.* 42, 523. *Av.* 1345, where there is crasis rather than elision), and the Schol. explains the lost word by *σπουδάζει περὶ τὸ δεῖπνον*.—*μεγάλα φρουεῖ*, in allusion to the refusal sup. 966.

989. *τάδε τὰ πτερά*. It would seem from *τάδε* that the Chorus were on the stage; at least, they were on the raised platform on the orchestra, near enough to see pretty closely the feathers that had been thrown out by *Dicaeopolis* to show the good cheer in preparation.

990. *ἄρα*, with the imperfect, as sup. 90. *Pae.* 22, 566. *Equit.* 382. 'O lovely Peace! foster-sister of Cypris the fair and those dear Graces! Ah! little did we know all this time how beautiful was your countenance!' Compare *Pae.* 618,

ταῦτ' ἄρ' εὐπρόσωπος ἦν (εἰρήνη), οὐτα συγγενῆς ἐκείνου. πολλά γ' ἡμᾶς λανθάνει. Peace, says the Schol., is favourable to marriage and to festivity, and thus to Cypris and the Charites. For the personification of *Διαλλαγή* see *Lysist.* 114.

991. *πῶς ἂν κ.τ.λ.* 'O that some Cupid would take and bring you and me together, like the god in the picture, with a chaplet of flowers on his head!' Some well-known painting of Eros is alluded to, the Schol. says by *Zeuxis*, which is likely, as he had come to Athens at the beginning of the war. *Aesch. Eum.* 50, *εἰδὼν ποτ' ἤδη Φινέως γεγραμμένας δεῖπνον φερούσας.* *Ran.* 538, *μᾶλλον ἢ γεγραμμένην εἰκόν' ἐστάναι.*

994. *τρία προσβαλεῖν*. 'Now that I have got you, I hope, old as I seem (*εἶτι*), to have three throws,' a metaphor from the grappling of wrestlers, whence *ὦ γλυκεία προσβολή*, 'O sweet embrace!' *Eur. Med.* 1074. *Suppl.* 1134. The phrase is, of course, ambiguous: see *Equit.*

πρῶτα μὲν ἂν ἰμπελίδος ἴρχον ἐλάσαι μακρόν,
 εἶτα παρὶ τόνδε νέα μοσχίδια συκίδων, 996
 καὶ τὸ τρίτον ἡμερίδος ὄρχον, ὃ γέρων ὀδί,
 καὶ περὶ τὸ χωρίον ἐλαῖδας ἅπαν ἐν κύκλῳ,
 ὥστ' ἀλείφεσθαι σ' ἀπ' αὐτῶν καμὲ ταῖς νοῦ-
 μηνίαις.

ΚΗΡ. ἀκούετε λεῶ' κατὰ τὰ πάτρια τοὺς χόας 1000
 πίνειν ὑπὸ τῆς σάλπιγγος· ὃς δ' ἂν ἐκπίῃ
 πρῶτιστος, ἄσκιν Κτησιφῶντος λήψεται.

ΔΙΚ. ὦ παῖδες, ὦ γυναῖκες, οὐκ ἠκούσατε;
 τί δράτε; τοῦ κήρυκος οὐκ ἀκούετε;
 ἀναβράττει, ἐξοπτᾶτε, τρέπετ', ἀφέλκετε 1005

1391. Av. 1256. Hor. Epod. XII. 15. Schol. λαβῶν σε ἰσχύσω συγγενέσθαι σοι τρίς καὶ πολλάκις. The lines next following, describing the planting of vines, figs, and olives, on the conclusion of the peace, have also allusive senses, as pointed out in Müller's note. Schol. κωμικῶς ὡς φιλογέωργος ἀλληγορεῖ ὡς ἐπὶ συνουσίας.

997. ἡμερίς, a cultivated vine, which we cannot distinguish from ἀμπελῖς. Od. v. 69, ἡμερίς ἢ κῶσσα, τετλήλει δὲ σταφυλῆσιν. For μόσχος, a young shoot, cf. Il. xi. 105, Ἴδης ἐν κνημοῖσι δίδη μόσχοιο λύγοισιν.—For ὄρχον, 'a row,' most of the copies (not, however, the Schol.) give κλάδον. Dind. gives ὄσχον (= μόσχος) with Elmsley, ὄζον Bergk. —περὶ τὸ χωρίον, 'round the farm.' Lucret. v. 1374, 'atque olearum caerulea distinguens inter plaga currere posset.'

1000. The festivities (sup. 961) now begin in earnest. The feasting in the farmer's house, and the contrast with

the sufferers from the war in various ways, conclude this play equally with the 'Peace.'

ib. ἀκούετε. A formula of heralds' proclamation, Pac. 551. Av. 448, where κελεύω is suppressed.—ὑπὸ, 'to the notes of,' sup. 970.

1002. The prize for him who could drink off his flask or tankard first, was a skin of wine (1202, 1230). Schol. ἐτίθετο δὲ ἄσκος πεφυσημένος ἐν τῇ τῶν Χοῶν ἑορτῇ, ἐφ' οὗ ἔδει τοὺς πίνοντας πρὸς ἀγῶνα ἐστάναι, καὶ τὸν πρῶτον πίνοντα ὡς νικήσαντα λαμβάνειν ἄσκον. Like the jumping or hopping upon greased ἄσκοι, unctos per utres, at the Ἀσκάλια, the fun consisted in the probability of a fall. Here the name of some pot-bellied sot is given instead of that of the wine-bag. Müller quotes a passage of Antiphanes, τοῦτον οὖν δι' οἰνοφλυγίαν καὶ πάχος τοῦ σώματος ἄσκον καλοῦσι πάντες οὐπιχώριοι.

1005. ἀναβράττειν, 'to braise.' seems applied to the cooking of

τὰ λαγῶα ταχέως, τοὺς στεφάνους ἀνείρετε.
 φέρε τοὺς ἰβελίσκους, ἵν' ἀναπείρω τὰς κίχλας.

ΧΟΡ. ζηλῶ σε τῆς εὐβουλίας,
 μᾶλλον δὲ τῆς εὐχίας, *σοὺδ' ἐμένα*
 ἄνθρωπε, τῆς παρούσης. 1010

ΔΙΚ. τί δῆτ', ἐπειδὴν τὰς κίχλας
 ὀπτωμένας ἴδητε;

ΧΟΡ. οἶμαί σε καὶ τοῦτ' εὖ λέγειν.

ΔΙΚ. τὸ πῦρ ὑποσκάλευε. *καί σου*

ΧΟΡ. ἦκουσας ὡς μυγερικῶς
 κομψῶς τε καὶ δειπνητικῶς
 αὐτᾷ διακονεῖται; *wait on himself* 1015

ΓΕΩ. οἶμοι τάλας. ΔΙΚ. ὦ Ἡράκλεις, τίς οὔτοςί;

ΓΕΩ. ἀνὴρ κακοδαίμων. ΔΙΚ. κατὰ σεαυτὸν νυν
 τρέπου.

ΓΕΩ. ὦ φίλτατε, σπονδαὶ γάρ εἰσι σοὶ μόνω, 1020
 μέτρησον εἰρήνης τί μοι, κὰν πέντ' ἔτη.

game; cf. Pac. 1196. Ran. 509.
 —ἀφέλκετε, sc. τῶν ὀβελῶν. So
 veni seems allied to Φερώ.

1006. ἀνείρετε, lit. 'string
 on,' i.e. put in a row on a cord
 or bandage; compare *serta* and
utilis coronae. — ὀβελίσκους,
 'hand me those skewers, that
 I may truss the fieldfares.'

1007. ἀναπείρω. Elmsley re-
 marks that *πείρειν* is seldom
 used by the Attics. Compare,
 however, 796, and Eur. Phoen.
 26 (if the passage is genuine),
σφυρῶν σιῶνρά κέντρα διαπείρας
μετρίως.

1009. μᾶλλον δέ, i.e. καὶ ἔτι
 μᾶλλον. For the syntax of *ζηλῶ*
 see Equit. 837, *ζηλῶ σε τῆς*
εὐτυχίας. (In Vesp. 1450 read
ζηλῶ σε τῆς εὐτυχίας, ὁ πρέσβυς
ὁ μετρίση κ.τ.λ.)

1013. καὶ τοῦτ'. 'There, too,

I think you are right,' viz. in
 fancying I shall envy you.—
ὑποσκάλευε, 'rake out the ashes
 from the bottom of the grate,'
 —addressed to one of the ser-
 vants.

1015. ἦκουσας κ.τ.λ. 'Do
 you hear how cookishly and
 spicily and dimmerly he serves
 himself?' Soph. Phil. 286, *καῶει*
τι βαιᾶ τῆδ' ὑπὸ στέγγι μόνον δια-
κονεῖσθαι.

1019. κατὰ σεαυτὸν, i.e. τὴν
 κατὰ σεαυτὸν ὁδόν, 'take your
 own road,' don't come my way.
 Cf. Nub. 1263, where the same
 verse occurs, and Vesp. 1493,
κατὰ σεαυτὸν ὄρα.

1021. μέτρησον. He holds
 out a diminutive cup made from
 a hollow reed with a knot (*γόνυ*)
 for the bottom (1034). The
σπονδαὶ are treated as if samples

ΔΙΚ. τί δ' ἔπαθες; ΓΕΩ. ἐπετρίβην ἀπολέσας τῷ βόε.

ΔΙΚ. πόθεν; ΓΕΩ. ἀπὸ Φυλῆς ἔλαβον οἱ Βοιώτιοι.

ΔΙΚ. ὦ τρισκακοδαίμων, εἶτα λευκὸν ἀμπέχει;

ΓΕΩ. καὶ ταῦτα μέντοι νῆ Δί' ὥπερ μ' ἐτρεφέτην 1025 ἐν πᾶσι βολίτοις. ΔΙΚ. εἶτα νυνὶ τοῦ δέει;

ΓΕΩ. ἀπόλωλα τῷφθαλμῷ δακρύων τῷ βόε.

ἀλλ' εἴ τι κήδει Δερκέτου Φυλασίου,
ὑπάλειψον εἰρήνη με τῷφθαλμῷ ταχί'.

ΔΙΚ. ἀλλ', ὦ πονήρ', οὐ δημοσιεῖων τυγχάνω. 1030

ΓΕΩ. ἴθ' ἀντιβολῶ σ', ἣν πως κομίσωμαι τῷ βόε.

ΔΙΚ. οὐκ ἔστιν, ἀλλὰ κλᾶε πρὸς τοῦ Πιττάλου.

ΓΕΩ. σὺ δ' ἀλλά μοι σταλαγμὸν εἰρήνης ἔνα
εἰς τὸν καλαμίσκον ἐνστάλαξον τουτονί.

of wine, as sup. 187.—κᾶν, i.e. καὶ ἐὰν μετρῆς κ.τ.λ. Some would call this an instance of ἀν "consopitum," or redundant. A. Müller refers to Vesp. 92 and Lysist. 671.—πέντ' ἔτη, 'if only for five years.' Cf. αὐται μὲν εἰσι πεντετεῖς, sup. 188.

1022. ἐπετρίβην, 'I am a ruined man through the loss of my two cows.' Between βοῦς and Βοιώτιος there is probably an intentional play.—ἀπὸ Φυλῆς, a deme of the Oeneid tribe, between Athens and Thebes.

1024. λευκὸν, i.e. you ought to put on mourning for their loss.—βολίτοις, lit. 'in cow-dirt,' meaning ἐν πᾶσιν ἀγαθοῖς. So Equit. 658, κᾶγωγ' ὅτε δὴ ἔγνων τοῖς βολίτοις ἡττημένος, for βοῶν ἀρῆμῶ.

1029. ὑπάλειψον. Anoint the eyelids underneath, as in the treatment of ophthalmia, Plut. 721.

1030. οὐ—τυγχάνω. 'I am not at present the parish doc-

tor.' Müller quotes Plat. Gorg. p. 455 B, ὅταν περὶ ἰατρῶν αἰρέσεως ἢ τῇ πόλει σύλλογος. Add p. 514 D, εἰ ἐπιχειρήσαντες δημοσιεῖν παρεκαλοῦμεν ἀλλήλους ὡς ἱκανοὶ ἰατροὶ ὄντες. Apol. p. 32 A, ἀναγκαῖόν ἐστι τὸν τῷ ὄντι μαχοῦμενον ὑπὲρ τοῦ δικαίου, καὶ εἰ μέλλει ὀλίγον χρόνον σωθῆσθαι, ἰωτεῖν ἀλλὰ μὴ δημοσιεῖν. The Schol. gives a secondary sense, 'my position is not that of a public man,' οὐ κοινῇ ἐσπείσαμην, τουτέστι σὺν τῇ πόλει, ἴδια δὲ καὶ ἑμαυτῷ μόνῳ. The public medicine-man at Athens at this time was Pittalus, inf. 1222. Vesp. 1432, οὕτω δὲ καὶ σὺ παράτρεχ' εἰς τὰ Πιττάλου, sc. δῶματα. Here the copies vary between τοῦ and τοῦς, sc. μαθητᾶς. Bergk adopts the former, which is the reading of MS. Rav. in 1232.

1031. τῷ βόε is put παρ' ὑπόνοιαν for τῷφθαλμῷ.

1033. σὺ δ' ἀλλά. See on 191.

ΔΙΚ. οὐδ' ἂν ^{ἀντι}στριβελικίγξ' ἀλλ' ἀπιὼν οἴμωξέ που.

ΓΕΩ. οἴμοι κακοδαίμων τοῖν γεωργοῖν βοιδίου. 1036

ΧΟΡ. ἀνὴρ ἀνεύρηκέν τι ταῖς

σπονδαῖσιν ἡδύ, κοῦκ ἔοι-

κεν οὐδενὶ μεταδώσειν.

ΔΙΚ. κατὰχει σὺ τῆς χορδῆς τὸ μέλι ^{κατὰχει} 1040

τὰς σηπίας στάθευε.

ΧΟΡ. ἤκουσας ὀρθιασμάτων;

ΔΙΚ. ὀπτᾶτε τὰ γχέλεια.

ΧΟΡ. ἀποκτενεῖς λιμῶ με καὶ

τοὺς γείτονας κνίση τε καὶ

φωνῆ τοιαῦτα λάσκων. 1045

ΔΙΚ. ὀπτᾶτε ταυτὶ καὶ καλῶς ξανθίζετε.

ΠΑΡ. Δικαίπολι. ΔΙΚ. τίς οὔτοσὶ τίς οὔτοσί;

ΠΑΡ. ἔπειψέ τις σοι νυμφίος ταυτὶ κρέα

ἐκ τῶν γάμων. ΔΙΚ. καλῶς γε ποιῶν, ὅστις ἦν.

ΠΑΡ. ἐκέλευε δ' ἐγγῆαι σε, τῶν κρεῶν χάριν, 1051

ἵνα μὴ στρατεύοιτ', ἀλλὰ βινοίη μένων,

ἔς τὸν ἀλάβαστον κύαθον εἰρήνης ἕνα.

1035. οὐδ' ἂν, sc. ἐγγέαιμι. The adverb is unique in its kind, and of uncertain origin.

1037. ταῖς σπονδαῖς, 'by his treaty.' Dobree's conjecture, ἐνεύρηκεν, though probable, is quite unnecessary.

1041. στάθευε (to an attendant), 'broil the cuttle-fish' (or perhaps, 'the pieces of cuttle-fish'). Some parts of this unisainly creature are still used for food. Eccles. 126, ὡσπερ εἰ τις σηπίας πώγωνα περιδῆσειν ἐσταθευμένας. *ibid.* 554.—χορδῆς, 'chitterlings,' portions of the entrail, still eaten with relish by country people. For the genitive cf. 245.

1042. ὀρθιασμάτων, his com-

mands uttered in a loud voice that all may hear them.

1048. Enter a bridegroom's "best man," with a request that his newly-married friend may be exempted from service for the honeymoon at least.—κρέα, slices of meat from the marriage-feast, a common present, especially at a sacrifice. Pac. 192, ἡκείσ δὲ κατὰ τί; T. τὰ κρέα ταυτὶ σοι φέρων. Theocr. * 139, καὶ τὸ δὲ οὔσας ταῖς Νύμφαις Μόρσωνι καλὸν κρέας ἀστικά πέμψον.

1053. ἀλάβαστον, 'this gallipot.' Cf. Lysist. 947. ἀλαβαστοθήκη in Dem. de Fals. Leg. p. 415. — κύαθον ἕνα, 'just one nozzin of peace,'—the σπον-

- ΔΙΚ. ἀπόφερ' ἀπόφερε τὰ κρέα καὶ μὴ μοι δίδου,
ὡς οὐκ ἂν ἐγχείαιμι χιλιῶν δραχμῶν. 1055
ἀλλ' αἴτη τίς ἐστίν; ΠΑΡ. ἡ νυμφεύτρια
δεῖται παρὰ τῆς νύμφης τι σοὶ λέξαι μόνω.
- ΔΙΚ. φέρε δὴ, τί σὺ λέγεις; ὡς γελοῖον, ὦ θεοί,
τὸ δέημα τῆς νύμφης, ὃ δεῖταιί μου σφόδρα,
ὅπως ἂν οἰκουρῇ τὸ πέος τοῦ νυμφίου. 1060
φέρε δεῦρο τὰς σπονδάς, ἵν' αὐτῇ δῶ μόνη,
ὅτιν ἡ γυνὴ ἔστι τοῦ πολέμου τ' οὐκ ἀξία.
ἔπεχ' ὥδε δεῦρο τοῦ ξίλειπτρον, ὦ γυναί.
οἶσθ' ὡς ποιεῖτε τοῦτο; τῇ νύμφῃ φράσου,
ὅταν στρατιώτας καταλέγωσι, τουτῶι 1065
νύκτωρ ἀλειφέτω τὸ πέος τοῦ νυμφίου.
ἀπόφερε τὰς σπονδάς. φέρε τὴν οἰνήρυσιν,
ἵν' οἶνον ἐγχείω λαβὼν ἐς τοὺς χόας.
- ΧΟΡ. καὶ μὴν ὀδί τις τὰς ὀφρῦς ἀνεσπακῶς
ὥσπερ τι δεινὸν ἀγγελῶν ἐπέιγεται. 1070
- ΑΓ. Α. ἰὼ πόνοι τε καὶ μάχαι καὶ Λάμαχοι.

δαί being again regarded as wine.

1055. δραχμῶν. See on 812.

1058. τί σὺ λέγεις; 'Well, now, what have you to say?' Here a whispering ensues, as in Pac. 661.

1062. οὐκ ἀξία, not a fitting person for the war, i.e. to feel the miseries of it. Cf. 591. (The conjecture αἰτία should not have been admitted by Meineke and Dr Holden. 'Not being to blame for the war' was no sufficient ground for granting the request.)

1063. ἔπεχε, see Pac. 431, 908.

1064. ποιεῖται vulgo, ποιεῖτε Rav., and so Dind., Bergk, Meineke. There is some diffi-

culty in the plural, as well as in the present imperative. Perhaps ποίησον was altered to ποιεῖται from ignorance of the idiom. Cf. Equit. 1158. οἶσθ' οὖν ὃ δρᾶσον. It is likely that we should read ὡς ποιείσθω. Meineke omits the verse.

1065. καταλέγωσι, when they put down the names in the military list.

1067. οἰνήρυσιν, the small cup for taking wine out of the bowl. Cf. ἐνθήρυσιν, sup. 245.

1069. ἀνεσπακῶς. 'To arch the eyebrows' was to look alarmed or surprised. Cf. Equit. 631, τὰ μέτωπ' ἀνέσπασεν.

1071. Λάμαχοι. See on 270. Elmsley, from 1083, substitutes κῆρυξ for ἄγγελος. The messen-

ΛΑΜ. τίς ἀμφὶ χαλκοφάλαρα δώματα κτυπεῖ;

ΑΓ. Α. ἰέναι σ' ἐκέλευον οἱ στρατηγοὶ τήμερον
ταχέως λαβόντα τοὺς λόχους καὶ τοὺς λίφους
κάπειτα τηρεῖν νιφόμενον τὰς εἰσβολάς. 1075
ὑπὸ τοὺς Χόας γὰρ καὶ Χύτρους αἰτοῖσίν τις
ἤγγειλε ληστὰς ἐμβαλεῖν Βοιωτίους.

ΛΑΜ. ἰὼ στρατηγοὶ πλείονες ἢ βελτίονες.

οὐ δεινὰ μὴ ἔξειναί με μῆδ' ἐορτάσαι;

ΔΙΚ. ἰὼ στράτευμα πολεμολαμαχαϊκόν. 1080

ΛΑΜ. οἴμοι κακοδαίμων, καταγελαῖς ἤδη σύ μου.

ΔΙΚ. βούλει μάχεσθαι Γηρῦνῃ τετραπτίλω;

ΛΑΜ. αἰαῖ,

οἴαν ὁ κήρυξ ἀγγελίαν ἤγγειλέ μοι.

ΔΙΚ. αἰαῖ, τίνα δ' αὖ μοι προστρέχει τις ἀγγελῶν;

ΑΓ. Β. Δικαιόπολι. ΔΙΚ. τί ἔστιν;

ΑΓ. Β. ἐπὶ δειπνον ταχὺ 1085

ger knocks loudly at the door on the stage, and Lamachus, as before (572), comes out, dressed as a *ὀυλίτης*.—*χαλκοφάλαρα*, parodied, as Müller supposes, from some tragedy, 'brass-accoutred' perhaps having been an epithet of *σώματα*, here altered to *δώματα*. Schol. *τραγικώτερον δὲ λέγει διὰ τὸ μεγαλόρρημον τοῦ Λαμάχου.*

1073. *ἐκέλευον*. See on 960.

1075. *νιφόμενον*, lit. 'snowed upon,' i. e. 'all in the snow,' cf. 1141. Od. vi. 130, *λέων—ὄς τ' εἰς' ὄμιμος καὶ ἀήμενος*.—*εἰσβολάς*, the passage into Attica on the confines of Boeotia, in the neighbourhood of Phyle probably.

1076. *ὑπὸ*, 'about the time of,' viz. at the present festival, and when least expected.—*ἐμβαλεῖν*, the future.

1081. *σύ*. Emphatic: 'You have the laugh against me now,'

as I had before against you, in calling you *πτωχὸς*, &c. (577).

1082. *τετραπτίλω*, παρ' ὑπ. for *τρισωμάτω*, Aesch. Ag. 870. Probably he holds to his forehead, or puts on his head, like a crest, one of the four-winged locusts, *τετραπτερυλλίδες*, sup. 871. Perhaps the old fashion of wearing golden grasshoppers in the hair (Thuc. i. 6) is alluded to. The general sense (as the Schol. explains it) is, 'You can no more contend against me, i. e. my fortune, than against a Geryon with three lives.'

1084. *αἰαῖ*. He uses in mockery the same interjection, but in our sense of *hah! hah!* rather than *ah! ah!* So *φεῦ* occasionally is a mere note of surprise.—*τίνα δ' αὖ μοι*, perhaps *τίν' ἐμολ' ὁ' αὖ*, as emphasis on the person is required.

βάδιζε, τὴν κίστην λαβὸν καὶ τὸν χόα.
 ὁ τοῦ Διονύσου γάρ σ' ἱερεὺς μεταπέμπεται.
 ἀλλ' ἐγκόνει δειπνεῖν κατακωλύεις πάλαι.
 τὰ δ' ἄλλα πάντ' ἐστὶν παρεσκευασμένα,
 κλῖναι, τράπεζαι, προσκεφάλαια, στρώματα, 1090
 στέφανοι, μύρον, τραγίμαθ', αἱ πόρραι πάρα,
 ἄμυλοι, πλακοῦντες, σησαμοῦντες, ἴτρια,
 ὄρχηστρίδες, τὰ φίλταθ' Ἀρμοδίου, καλαί.
 ἀλλ' ὡς τάχιστα σπεῦδε. ΛΑΜ. κακοδαίμων
 ἐγώ.

ΔΙΚ. καὶ γὰρ σὺ μεγάλην ἐπεγράψου τὴν Γοργόνα.
 σύγκλειε, καὶ δειπνὸν τις ἐνσκευαζέτω. 1096

1086. κίστην, a box like that used by modern cooks in carrying hot viands. Each guest brought his own food, in part at least, the host lending the house and supplying the accessories to the feast.—χόα, an irregular accusative, following the analogy of χόες and χόας, from χοῦς. Others read χοᾶ, as from χοεὺς.

1087. ἱερεὺς. The priest of Bacchus, who sat as the representative of the god in a seat of honour in the theatre (Equit. 536. Ran. 297), appears to have given a grand entertainment on the 'Feast of Pitchers.'

1088. δειπνεῖν, 'from sitting down to dinner.' Hence we infer the Greek custom of waiting till all the guests were present.

1092. ἄμυλοι, 'sponge-cakes' (mentioned for their softness in Theoc. ix. 21); σησαμοῦντες, 'seed-cakes'; ἴτρια, 'sweet-cakes,' made with honey.

1093. ὄρχηστρίδες. 'Dancing-girls, the favourites of Harmodius, — pretty girls too.' Cf.

Alcest. 340, σὺ δ' ἀντιδοῦσα τῆς ἐμῆς τὰ φίλτατα ψυχῆς ἔσωσας. Philoct. 434, Πάτροκλος ὅς σοι πατρός ἦν τὰ φίλτατα. The Schol. explains, τὰ εἰς Ἀρμόδιον σκολιὰ ἄσματα, as sup. 980; but this involves an awkward *hyperbaton* of καλαί. to which it is hard to find a parallel, unless indeed ἄδουσαι or ὀρχούμεναι be supposed to govern τὰ φίλτατα.

1095. ἐπεγράψου. 'Yes! for (instead of preparing dinner) you were getting the Gorgon painted on your shield as large as life.' There is a double sense, 'you were enrolling yourself under a bad demon for patron,' and therefore were truly κακοδαίμων. Pac. 684, αὐτῷ πονηρὸν προστάτην ἐπεγράψατο. Oed. R. 411, ὥστ' οὐ Κρέοντος προστάτου γεγράψομαι. We may perhaps explain μεγάλην by δεινήν. 'The Gorgon you were getting painted was a terrible demon indeed.'

1096. σύγκλειε, sc. τὴν οἰκίαν. Sup 479, κλεῖε πηκτὰ δωμάτων. —ἐνσκευαζέτω, supply τῇ κίστῃ.

ΛΑΜ. παῖ, παῖ, φέρ' ἔξω δεῦρο τὸν γύλιον ἐμοί.

ΔΙΚ. παῖ, παῖ, φέρ' ἔξω δεῦρο τὴν κίστην ἐμοί.

ΛΑΜ. ἄλας θυμίτας οἶσε, παῖ, καὶ κρόμμνα.

ΔΙΚ. ἐμοὶ δὲ τεμάχῃ κρομμίοις γὰρ ἄχθομαι. 1100

ΛΑΜ. θρίων ταρίχους οἶσε δεῦρο, παῖ, σαπρῶν.

ΔΙΚ. κάμοι σὺ δὴ, παῖ, θρίων ὀπτήσω δ' ἐκεῖ.

ΛΑΜ. ἔνεγκε δεῦρο τῷ πτερῶ τὰ ἔκ τοῦ κράνους.

ΔΙΚ. ἐμοὶ δὲ τὰς φάττας γε φέρε καὶ τὰς κίχλας. 1104

ΛΑΜ. καλὸν γε καὶ λευκὸν τὸ τῆς στρουθοῦ πτερόν.

ΔΙΚ. καλὸν γε καὶ ξανθὸν τὸ τῆς φάττης κρέας.

ΛΑΜ. ὦνθρωπε, παῦσαι καταγελῶν μου τῶν ὕπλων.

ΔΙΚ. ὦνθρωπε, βοῖλει μὴ βλέπειν εἰς τὰς κίχλας;

ΛΑΜ. τὸ λοφεῖον ἐξένεγκε τῶν τριῶν λόφον.

ΔΙΚ. κάμοι λεκίμιον τῶν λαγῶν δὸς κρεῶν. 1110

1097. γύλιον, the wicker basket in which the provisions for three days were carried, Pac. 528, 787.

1099. θυμίτας. See 772.—οἶσε, Ran. 482. inf. 1122. An anomalous form, perhaps representing the epic aorists βήσσειο, δύσειο.—σαπρῶν, 'stale.' Hence in Pac. 527 the smell of the γύλιος is represented as disagreeable.

1102. δημοῦ. Elmsley for δῆ (MS. Rav.) or δῆ παῖ, where παῖ is probably a metrical interpolation. He compares Equit. 954, δημοῦ βοείου θρίον ἐξωπτημένον. The θρίον was a slice of fish, fat meat, or perhaps (Ran. 134) brain, mixed with egg, and placed between two fig-leaves, like a sandwich, and eaten hot.

1103. τῷ ἐκ τοῦ κράνους, 'belonging to my helm.' Müller says they were fastened on each side of the helmet; perhaps, therefore, to the φάλοι, which are often represented in vase-

paintings, and seem to have been moveable plates or patches to protect the ears. The crests and feathers would be kept in the λοφεῖον, a round case, somewhat like our 'bandbox,' Nub. 751. inf. 1109. The Schol. gives also a variant τὸ λόφιον.

1105. This early mention of the ostrich feather for a plume is worthy of notice. 'Nice and white,' he says, 'is the feather;' to which the other retorts, 'nice and brown is the flesh of this wood-pigeon.' (The meat of all pigeons is peculiarly dark.)

1108. μὴ βλέπειν. Not to look at, i.e. not to cast an evil eye on, these fieldfares—Boissonade, whom Dr Holden follows, in transposing this couplet to follow 1112, makes three consecutive verses begin with ὦνθρωπε.

1110. λεκίμιον, probably pronounced as a trisyllable, is as good a play on λοφεῖον as κριβανίτας and κιλλίβαντας in 1122

ΛΑΜ. ἀλλ' ἢ τριχόβρωτες τοὺς λόφους μου κατ-
έφαγον;

ΔΙΚ. ἀλλ' ἢ πρὸ δείπνου τὴν μίμαρκυν κατέδομαι;

ΛΑΜ. ὄνθρωπε, βούλει μὴ προσαγορεύειν ἐμέ;

ΔΙΚ. οὐκ, ἀλλ' ἐγὼ χὼ παῖς ἐρίζομεν πάλαι.

βούλει περιδόσθαι, κάπιτρέψαι Λαμάχῳ, 1115

πότερον ἀκριδες ἢ ἰδίον ἐστίν, ἢ κίχλαι;

ΛΑΜ. οἴμ' ὡς ὑβρίζεις. ΔΙΚ. τὰς ἀκριδας κρίνει
πολύ.

ΛΑΜ. παῖ παῖ, καθελών μοι τὸ δόρυ δεῦρ' ἔξω φέρε.

ΔΙΚ. παῖ παῖ, σὺ δ' ἀφελὼν δεῦρο τὴν χορδὴν φέρε.

ΛΑΜ. φέρε, τοῦ ὄρατος ἀφελκύσωμαι τοῦ λυτρον. 1120

ἔχ' ἀντέχου, παῖ. ΔΙΚ. καὶ σύ, παῖ, τοῦδ'
ἀντέχου.

ΛΑΜ. τοὺς κιλλίβαντας οἶσε, παῖ, τῆς ἀσπίδος.

—3, and better than βροντῆ and πορρῆ, which are expressly called ὁμοίω in Nub. 394. Words of the same measure and termination were regarded as sufficiently alike to satisfy the conditions of a pun; and a great many jokes in Aristophanes turn on this apparently slight resemblance, e. g. κιστίδος to ἀσπίδος, 1136—7.

1111. ἀλλ' ἦ. 'Can it be that the moths have eaten my crests?'—'Can it be that I shall devour this potted hare before dinner?' Properly, μίμαρκυν was a kind of 'snack' prepared from the inside of a hare—'hare-soup' it is sometimes rendered. The Schol. has the form μίμαρκις.

1115. βούλει (to the slave). 'Will you take a wager, and make Lamachus the umpire, whether locusts are sweeter food, or fieldfares?' The former,

we may suppose, would fall to Lamachus' share on service. Hence he naturally says οἴμ' ὡς ὑβρίζεις. For περιδόσθαι see 772.

1117. πολύ. Supply νικᾶν, and see on 651. Müller supplies ἦδιον εἶναι.

1118—9. καθελών, from the peg where it hung.—ἀφελών, from the spit or gridiron.

1120. ἔλυτρον. As the crest had its λοφέιον, and the shield its σάγμα (574), so the spear had its bag or case, which was removed by holding one end (ἀντέχσθαι) of the spear and drawing it out.

1121. τοῦδε, the spit, probably.

1122. κιλλίβαντες were three-legged stands or tressels for supporting a shield, and were probably used in review if not in the field. Like a painter's easel, or our camp-stools, this imple-

ΔΙΚ. καὶ τῆς ἐμῆς τοὺς κριβανίτας ἔκφερε.

ΛΑΜ. φέρε δεῦρο γοργύνωτον ἀσπίδος κίκλον.

ΔΙΚ. κάμοι πλακοῦντος τυρόνωτον δὸς κίκλον. 1125

ΛΑΜ. ταῦτ' οὐ κατάγελῶς ἐστὶν ἀνθρώποις πλατύς;

ΔΙΚ. ταῦτ' οὐ πλακοῦς διτ' ἐστὶν ἀνθρώποις γλυκὺς;

ΛΑΜ. κατάχει σύ, παῖ, τοῦλαιον. ἐν τῷ χαλκίῳ
ἐνορῶ γέροντα δειλίας φευξόμενον.

ΔΙΚ. κατάχει σὺ τὸ μέλι. κἀνθάδ' εὐδηλος γέρων 1130
κλάειν κελεύων Λάμαχον τὸν Γοργάσου.

ΛΑΜ. φέρε δεῦρο, παῖ, θώρακα πολεμιστήριον.

ΔΙΚ. ἔξαιρε, παῖ, θώρακα κάμοι τὸν χόα.

ΛΑΜ. ἐν τῷδε πρὸς τοὺς πολεμίους θωρήξομαι.

ΔΙΚ. ἐν τῷδε πρὸς τοὺς συμπότας θωρηξομαι. 1135

ΛΑΜ. τὰ στρώματ', ὦ παῖ, δῆσον ἐκ τῆς ἀσπίδος.

ΔΙΚ. τὸ δειπνιον, ὦ παῖ, δῆσον ἐκ τῆς κιστίδου.

ment would shut up and so be readily portable. In piling shields, perhaps they used the stands to prevent damage to the painted devices.

1123. κριβανίτας, sc. ἄρτους, sup. 87.—τῆς ἐμῆς, i.e. γαστέρος, 'to support my stomach.'

1126. πλατύς. 'This is explained 'flat' in the sense of downright. It may also resemble our phrase 'broad grins.' But the contrast with γλυκὺς suggests the meaning 'bitter' or 'brackish,' Herod. II. 108. The MS. Rav. has πολὺς, but Müller cites several authorities to show that πλατύς was the received epithet. He compares also Pac. 814, ὦν καταχρεμψαμένη μέγα καὶ πλατύ.

1129. ἐνορῶ, 'I see the reflexion of an old man who will be tried for cowardice.' A joke on prosecutions for ἀστρατεία or λιποταξίον. Equit. 368, διὰξο-

μαί σε δειλίας. Plut. 382, ὁρῶ τιν' ἐπὶ τοῦ βήματος καθεδόμενον. Schol. εἰσὶ γάρ τινες οἱ ἐν ἐλαίῳ ὀρώντες μαντεύονται.

1130. γέρων, the same old man you speak of, viz. myself.—Γοργάσου, a feigned name (like Ηηγάσου) to imitate the Gorgon on the shield. Lamachus was, as Müller remarks, the son of Xenophanes, Thuc. VI. 8.—κἀνθάδε, i.e. in the bright surface of the honey on the cake.

1133—5. Θώραξ and θωρήσσεισθαι are used of drinkers who, as it were, protect the chest within. See Pac. 1286. For this reason a goblet is called σκυῖη βελῶν ἀλεωρῆ in Vesp. 615.

1136. τὰ στρώματα. What we call a soldier's kit was tied to the shield. We read of στρωματόδεσμον σκευάσασθαι in Plat. Theaet. p. 175 E.

ΛΑΜ. ἐγὼ δ' ἔμαντῶ τὸν γύλιον οἴσω λαβῶν.

ΔΙΚ. ἐγὼ δὲ θοιμάτιον λαβὼν ἐξέρχομαι.

ΛΑΜ. τὴν ἀσπίδ' αἶρου, καὶ βάδιζ', ὦ παῖ, λαβῶν. 1140
 νίφει. βαβαιάξ· χειμέρια τὰ πράγματα.

ΔΙΚ. αἶρου τὸ δεῖπνον· συμποτικὰ τὰ πράγματα.

ΧΟΡ. ἴτε δὴ χαίροντες ἐπὶ στρατιάν.

ὡς ἀνομοίαν ἔρχεσθον ὁδόν·

τῷ μὲν πίνειν στεφανωσαμένῳ,

1145

σοὶ δὲ ῥιγῶν καὶ προφυλάττειν,

τῷ δὲ καθεύδειν

μετὰ παιδίσκες ὠραιότης,

ἀνατριβομένῳ γε τὸ δεῖνα.

Ἀντίμαχον τὸν Ψακάδος τὸν † ξυγγραφῆ, τὸν
 μελέων ποιητήν, 1150

1142. Müller thinks a distich was the original reading, "quum tota hac scena versus versus accuratisime respondeat." There seems an exception however at 1114—6, though we must allow something to the change of person. But a line beginning τὴν κιστίδ' αἶρου might have dropped out from its resemblance to the preceding.

1143. ἴτε χαίροντες seems addressed to Lamachus and his attendants, χαίροντες being added in irony. But ἔρχεσθον is addressed to the two principals, Lamachus and Dicaeopolis. Müller acutely remarks that this formula is a common commencement of a παράβασις, as in Eq. 498. Pac. 729. Nub. 510. Vesp. 1009. This passage is a kind of ἐπιρρημάτιον, as sup. 664. It is simply a strophe and antistrophe of choriambic, logaoedic, iambic, and antispastic, preceded by eight anapaestic

verses. The subject, being personal to the Chorus, may further justify the name of *parabasis* which Müller gives to it.

1145. τῷ μὲν, sc. ὁδὸς ἐστίν. Müller supplies γενήσεται.

1149. Ἀντίμαχον. This man, mentioned also in Nub. 1022 as a low dirty fellow, was choragus in the year when the play of the *Δαιταλεῖς* was brought out under the name of Callistratus. If the Chorus are here speaking in their own, and not, as Müller thinks, in the poet's name, it would follow that the same chorus acted in both plays; for they complain that they were not asked to the dinner to commemorate the victory of the former play. Cf. sup. 300. Plat. Symp. p. 173 A, ὅτε τῇ πρώτῃ τραγωδίᾳ ἐνίκησεν Ἀγαθῶν τῇ ὑστεραίᾳ ἢ τὰ ἐπινίκια ἔθυσεν αὐτὸς τε καὶ οἱ χορευταί. Antimachus was nicknamed ὁ Ψακάδος, the Schol. tells us,

ὡς μὲν ἀπλῶ λόγῳ κακῶς ἐξολέσειεν ὁ Ζεὺς,
ὅς γ' ἐμὲ τὸν τλήμονα Λήναια χορηγῶν ἀπ-
έκλεισε δειπνῶν. 1155

ὄν ἔτ' ἐπίδοιμι τευθίδος
δεόμενον, ἢ δ' ἀπτημένη
σιζουσα παράλος ἐπὶ τραπέζῃ κειμένη
ὀκέλλοι κᾶτα μέλλοντος λαβεῖν
αὐτοῦ κύων ἀρπάσασα φεύγοι. 1160
τοῦτο μὲν αὐτῷ κακὸν ἐν κᾶθ' ἕτερον νυκτε-
ρινὸν γένοιτο.

Ἰππιαλῶν γὰρ οἴκαδ' ἐξ ἰππασίας βαδιζων, 1165
εἶτα κατάξειέ τις αὐτοῦ μεθίων τὴν κεφαλὴν
Ὀρέστῃς

because (like Cleon, sup. 380) he sputtered when he spoke, ἐπειδὴ προσέφρανε τοὺς συνομιλοῦντας ὁμοίως.

1150. The word ἐνγγραφῆ is corrupt, as the metre of 1161 shows. It is thought to have crept in from a confusion of this Antimachus with one who was a prose-writer. (Schol. on Nub. 1022.) Eimsley's correction, τὸν μέλεον, seems probable.

1154. χορηγῶν, 'when choragus at the Lenaen.'—For ἀπέκλεισε δειπνῶν (MS. Rav.) there is a reading ἀπέλυσ' ἄδειπνον, 'dismissed without a dinner,' and so Bergk, Dind., Meineke, Holden. The Schol. explains this latter reading by ἀπέκλεισε ἄδειπνον.

1156. ἐπίδοιμι. 'May I yet live to see him wanting a meal on cuttle-fish (1041), and may it, ready cooked and hissing-hot, be laid on the table and move towards him like a ship coming to shore.' There is some obscurity in the epithet παράλος, which would seem to

be a play between the well-known trireme so-called, and the fish being laid by some salt. The reading παρ' ἄλός, 'recens capta,' adopted by Müller and Dr Holden from Thiersch, is hardly good Greek for ἐξ ἄλός. It is probable that, like the Roman mensa, the τράπεζα was the moveable top or slab of a table, which was brought into the room and set on the frame with the dishes upon it. So Quint. Smyrn. iv. 281, ἢ δ' ἐτέρη ἀπὸ δαιτὸς αἰε φορέσκε τράπεζαν. Müller and Dr Holden read ἐπὶ τραπέζῃ κειμένη, also from Thiersch, 'when the table has been set.'

1159. κᾶτα κ.τ.λ. A similar imprecation occurs Equit. 930.

1166. πατάξειε is said to be the reading of MS. Rav. Others have κατάξειε, and so the Schol. must have read, for he has κεφαλῆς in his lemma. Cf. 1180.—Ὀρέστῃς, a foot-paῖδ, nicknamed μαινόμενος, and jocosely called ἤρωξ in Av. 1490, εἰ γὰρ ἐντόχοι τις ἦρωξ τῶν βρο-

(μαινόμενος· ὁ δὲ λίθον λαβεῖν
 βουλόμενος ἐν σκότῳ λάβοι
 τῇ χειρὶ πέλεθον ἀρτίως κεχεσμένον· 1170
 ἐπάξιεν δ' ἔχων τὸν μάρμαρον,
 κἄπειθ' ἄμαρτὸν βάλοι Κρατῖνον.)

ΘΕΡ. ὦ ὄμνεις οἱ κατ' οἶκόν ἐστε λαμάχου,
 ὕδωρ ὕδωρ ἐν χυτρίδιῳ θερμαίνετε· 1175
 οἰθόνια, κηρωτὴν παρασκευάζετε,
 ἐρὶ οἰσύπηρα, λαμπάδιον περὶ τὸ σφυρὸν.
 ἀνὴρ τέτρωται χάρακι διαπηδῶν τάφρον,
 καὶ τὸ σφυρὸν παλίνορρον ἐξεκόκκισε,
 καὶ τῆς κεφαλῆς κατέαγε περὶ λίθον πεσῶν,

τῶν νύκτωρ Ὁρέστη, γυμνὸς ἦν
 πληγῆς ὑπ' αὐτοῦ πάντα τὰπι-
 δέξια. See also *ibid.* 712, εἶτα
 δ' Ὁρέστη χλαῖναν ὑφαίνειν, ἵνα
 μὴ ῥιγῶν ἀποδύη.

1170. πέλεθον, i.e. ὄνθον, *mer-*
dam.

This is jocosely called μάρ-
 μαρος, after the rude weapon of
 the Homeric heroes. Meineke
 gives τὸν βόρβορον with Her-
 mann. But βόρβορος is a ge-
 neral term (*Vesp.* 259, where
 conversely and perversely Her-
 mann and Meineke read μάρ-
 μαρος), and thus the article
 seems out of place.

1173. Κρατῖνον. An unex-
 pected word for τὸν ἐχθρόν.
 Schol. οὐ τὸν ποιητὴν, ἀλλὰ τινα
 ἀλαξόνα καὶ θρασύν καὶ μαινόμενον
 καὶ μέθυσον.

1174. A messenger comes in
 haste to announce that Lina-
 chus has been wounded in the
 fray, soon followed by the ge-
 neral himself borne on a litter.
 It is remarkable that his death
 really occurred some ten years
 later under precisely similar cir-
 cumstances, *Thucyd.* vi. 101.

Doubts, however, have been
 thrown on the genuineness of
 part of this speech.

1176. οἰθόνια κ.τ.λ. 'Pre-
 pare lint and cerate (salve),
 greasy wool, a splint for his
 ankle!' The unwashed wool
 was thought to have healing
 properties in the οἰσπῶτη, grease
 and sweat of an undressed
 fleece, also called οἰσύπη. The
 Romans appear to have applied
 it moistened with wine, *Iuv.* v.
 24, 'vinum, quod sucida nolit
 lana pati.'

1179. ἐκκοκκίζειν (*Pac.* 63) is
 properly to squeeze out the pips
 from a pomegranate. Hence
 the dislocating a bone from its
 socket. The Schol. evidently
 read ἐξεκόκκισεν, for he explains
 ἐκτραπὲν τῆς ἀρμονίας ἤχησεν.—
 παλίνορρον, παλίνορσον, 'so as to
 start the wrong way,' out of
 joint.

1180. τῆς κεφαλῆς, μέρος τι,
 a usual ellipse with καταγύναι,
 e.g. *Vesp.* 1428, καὶ πῶς κατέαγε
 τῆς κεφαλῆς μέγα σφόδρα. Here
 perhaps we should read κατέαξε.
 Cf. 1166.

καὶ Γοργόν' ἐξήγειρεν ἐκ τῆς ἀσπίδος. 1181
 πτίλον δὲ τὸ μέγα κομπολακίθου πεσόν
 πρὸς ταῖς πέτραισι, δεινὸν ἐξηΐδα μέλος·
 ὦ κλεινὸν ὄμμα, νῦν πανίστατόν σ' ἴδων
 λείπω φάος γε τοῦμόν, οὐκέτ' εἴμ' ἐγώ. 1185
 τοσαῦτα λέξας εἰς ὑδρορροάν πεσὼν
 ἀνίσταται τε καὶ ξυναντᾷ δραπέταις
 ληστὰς ἐλαύνων καὶ κατασπέρχων δορί.
 ὀδὶ δὲ καυτός· ἀλλ' ἀνοίγε τὴν θύραν.

ΛΑΜ. ἀτταταῖ ἀτταταῖ, 1190
 στυγερὰ τάδε γε κρυερὰ πάθεα. τάλας ἐγὼ
 διόλλυμαι δορὸς ὑπὸ πολεμίου τυπείς.
 ἐκεῖνο δ' αἰακτὴν ἂν γένοιτό μοι. 1195
 Δικαιοπόλις γὰρ ἂν μ' ἴδοι τετρωμένον,

1181—8. The genuineness of this passage has been suspected for several reasons. The first verse seems made up from 574; and the κομπολακίθου πτίλον still more evidently from 587—9. The construction, too, of πεσόν as an accusative absolute is, as Müller remarks, “rarrissimum;” nor is it less difficult to make πτίλον the subject to ἐξηΐδα. There is a mock-tragic tone about the passage which is like the style of the poet. Meineke omits the whole of it; Müller and Dr Holden inclose in brackets 1186—8. Bergk incloses only 1181, and proposes λιπών for πεσόν at the end of the next verse.

1185. φάος γε Aldus, the γε not being found in MS. Rav. It is clearly a metrical insertion. Meineke reads λείπω φάος τοῦτ' οὐκέτ' οὐδὲν εἴμ' ἐγώ. It may be doubted if this is Greek at all. The Attics do not say

οὐκ οὐδὲν λέγεις, but οὐ λέγεις οὐδὲν, or even οὐδὲν οὐδαμῶς.

1187. ξυναντᾷ. He confronts his runaways, i.e. tries, though sorely hurt, to rally his troops.

1190—1225. Attempts have been made, by some rather violent alterations, to bring these lines into a system of strophes and antistrophes. The repetition of ἀτταταῖ in mockery of Lamachus is itself no proof of any such arrangement; and to force 1191—4 into an iambic distich (the γε after τάδε is wanting in MS. Rav.) seems by no means a successful attempt. —Lamachus, it is plain, again uses mock-tragic language.

1196. The γάρ is wanting in MS. Rav., but given in the Paris MSS., which read εἰ for ἂν. ‘Dicaeopolis might perhaps see me wounded; and then he might mock at my misfortunes.’ Elmsley and others with one MS. read λατ' ἐγχαίροι. The Schol.

κατ' ἐγχάνοι ταῖς ἐμαῖς τύχαισιν. // *506. 5th 19. 07*

ΔΙΚ. ἀτταταῖ ἀτταταῖ

τῶν τιθίων, ὡς σκληρὰ καὶ κυδώνια.

φιλήσατόν με μαλθακῶς, ὦ χρυσίω, 1200

τὸ περιπεταστὸν κάπιμανδαλωτόν.

τὸν γὰρ χόα πρῶτος ἐκπέπωκα.

ΛΑΜ. ὦ συμφορὰ τάλαινα τῶν ἐμῶν κακῶν.

ἰὼ ἰὼ τραυμάτων ἐπωδύνων. 1205

ΔΙΚ. ἰὴ ἰὴ χαῖρε Λαμαχίππιον.

ΛΑΜ. στυγερὸς ἐγώ.

ΔΙΚ. μογερὸς ἐγώ.

ΛΑΜ. τί με σὺ κυνεῖς;

ΔΙΚ. τί με σὺ δάκνεις;

ΛΑΜ. τάλας ἐγὼ [τῆς ἐν μάχῃ] ξυμβολῆς βαρείας.

ΔΙΚ. τοῖς Χουσι γάρ τις ξυμβολὰς ἐπράττετο; 1211

read κατεγχάνοι, which is a *vox nihili*. The MS. Rav. gives ἐγχανεῖται. The passage has been tampered with, perhaps from the uncertainty which clause was the condition and which the result; and hence the MSS. fluctuate between *εἰ* and *ἂν*. If these verses correspond with 1198—1202, we should perhaps read in 1195 ἐκεῖνο δ' οὖν αἰακτὸν ἂν γένοιτο, Aldus and two MSS. giving the οὖν. Grammarians however were too fond of completing senarii by additions of their own.

1199. κυδώνια, 'like quinces.' So *μαστοί* are called *μῆλα*, Lys. 155, Eccl. 903.

1204. Bergk would give this line to Dicaeopolis after 1201.

1207. Meineke, by giving *μογερὸς ἐγὼ* to Lamachus, destroys the whole fun of the passage, which consists in the

jolly farmer mocking the tone of the suffering soldier. The conjecture is Bergk's; but Bergk himself does not adopt what Dr Holden calls "certissima emendatio." It would be better perhaps to assign to Lamachus *τί με σὺ δάκνεις*; 'Why do you vex me so?' Then Dicaeopolis, speaking to the girl on his knee and taking *δάκνεις* literally, aptly replies *τί με σὺ κυνεῖς*; 'And why do you kiss me?'

1210. *ξυμβολῆς*, 'encounter.' The reply is, 'Who ever thought of taking *counters* (tokens in payment; but literally 'contributions') at the Feast of the Pitchers?' Or we may render the words by 'heavy charge' and 'making a charge.'

1211. *τοῖς Χουσι τίς ξυμβολὰς ἐπράττεν*; is the conjecture of Bergk.

ΛΑΜ. ἰὼ ἰὼ Παιῶν Παιῶν.

ΔΙΚ. ἀλλ' οὐχὶ νυνὶ τήμερον Παιῶνια.

ΛΑΜ. λῖβεσθέ μου, λῖβεσθε τοῦ σκέλους· παπαῖ.
προσλάβεσθ', ὦ φίλοι. 1215

ΔΙΚ. ἐμοῦ δέ γε σφὼ τοῦ πέους ἄμφω μέσον
προσλάβεσθ', ὦ φίλοι.

ΛΑΜ. ἰλιγγιῶ κᾶρα λίθῳ πεπληγμένος,
καὶ σκοτοδιनिῶ.

ΔΙΚ. κἀγὼ καθεύδειν βοίλομαι καὶ στύομαι 1220
καὶ σκοτοβινιῶ.

ΛΑΜ. θύραξέ μ' ἐξενέγκατ' ἐς τοῦ Πιττάλου
παιωνίαισι χερσίν.

ΔΙΚ. ὡς τοὺς κριτάς μ' ἐκφέρετε· ποῦ ἔστιν ὁ βα-
σιλεὺς;
ἀπόδοτέ μοι τὸν ἄσκόν. 1225

ΛΑΜ. λόγχη τις ἐμπέπηγέ μοι δι' ὀστέων ὀδυντά.

ΔΙΚ. ὀράτε τουτοῖν κενόν. τήνελλα καλλίνικος.

ΧΟΡ. τήνελλα δῆτ', εἴπερ καλεῖς γ', ὦ πρέσβυ, καλ-
λίνικος.

ΔΙΚ. καὶ πρὸς γ' ἄκρατον ἐγχείας ἄμυστιν ἐξέλαψα.

1212. ἰὼ ἰὼ Παιῶν ἰὼ Παι-
ῶν ἰὼ, Müller after Dindorf and
Bergk.

1219. σκοτοδιनिῶ. Plato uses
this word Theaet. p. 155 D, and
Legg. p. 663 B.

1222. Πιττάλου, see 1032.

1224. κριτάς, the umpires of
the drinking-match, βασιλεὺς
being the *rex bibendi* or presi-
dent. There is probably an al-
lusion to the judges of the rival
dramas.

1225. ἀπόδοτε, 'pay me,' as
a debt due. Cf. 1002.

1227. τήνελλα. This word
was a vocal imitation of the

ting or *twang* of a lute-string.
It was used, as we know from
Pindar, Ol. ix. 1, as an extem-
pore accompaniment to three
short verses of Archilochus, in
honour of a victor at the Games,
till the longer hymn was ready
for performance.

1228. εἴπερ καλεῖς γε. 'Since
you challenge me to it.' This
use of γε after εἴπερ with an
intervening word is not uncom-
mon. Aesch. Cho. 215, κἂν τοῖς
ἐμοῖς ἄρ', εἴπερ ἐν γε τοῖσι σοῖς.

1229. καὶ πρὸς γε. The con-
ditions of victory were (1) to
drink up the cup first; (2) to

ΧΟΡ. τήνελλά νυν, ὦ γεννάδα· χῶρει λαβῶν τὸν
 ἄσκόν. 1230

ΔΙΚ. ἔπεσθέ νυν ἄδοντες ὦ τήνελλα καλλίνικος.

ΧΟΡ. ἀλλ' ἐψόμεσθα σὴν χάριν
 τήνελλα καλλίνικον ἄ-
 δοντες σὲ καὶ τὸν ἄσκόν.

drink neat wine ; (3) to drink it
 at a draught without taking
 breath. Eur. Rhes. οὐχ ὡς σὺ
 κομπεῖς τὰς ἐμὰς ἀμυστίδας.

1234. The double accusative
 is used as in Ran. 382—3.
 Pind. Ol. xi. 78. Aesch. Ag.
 174, Ζῆνα δέ τις προφρόνως ἐπι-

νίκια κλάζων. Eur. Bacch. 157,
 εὖτα τὸν εὖιον ἀγαλλόμεναι θεῶν.
 —The Chorus accompany Di-
 caeopolis in triumph from the
 stage in a rustic procession or
 village κῶμος. The Aves ends
 similarly, τήνελλα καλλίνικος, ὦ
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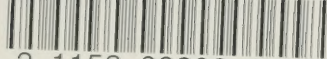
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